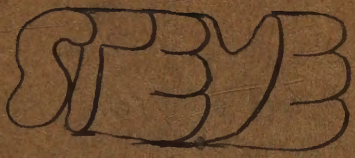
NEW ENGLISH COMPOSITION

BOOK IV

EDWIN L. MILLER



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T. B. Macaulay

NEW ENGLISH COMPOSITION

BOOK IV

BY

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DETROIT, MICHIGAN

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PREFACE

THE present volume is the last in a series of four, one of which has been planned for each year of the high-school course. Originally designed some years ago, for the purpose of reproducing in the schoolroom as far as possible the methods which successful authors, from time immemorial, have employed in teaching themselves how to write, most of the exercises which they contain have since been subjected to the test of actual classroom use on a large scale. They will be found, therefore, to be pretty accurately adapted to the capacity of the pupils for whom they are intended.

In each volume there are some exercises that involve each of the four forms of discourse; but emphasis is placed in Book I on description, in Book II on narration, in Book III on exposition, and in Book IV on argumentation. Similarly, while stress is laid in Book I on letter-writing, in Book II on journalism, in Book III on literary effect, and in Book IV on the civic aspects of composition, all of these phases of the subject receive attention in each volume.

In every lesson of each book provision is made for oral work: first, because it is an end useful in itself; second, because it is of much value in preparing the ground for written work; third, because it can be made to give the pupil a proper and powerful motive for writing with care; and, fourth, because, when employed with discretion, it lightens the teacher's burden without impairing his efficiency.

Composition is not writing. Writing is only one step in composition. The gathering of material, the organization of material, criticism, revision, publication, and the reaction that follows publication are therefore in these volumes given due recognition.

The quotation at the head of each chapter and the poem at the end are designed to furnish that stimulus to the will and the imagination without which great practical achievement is impossible. On the other hand, the exercises are all designed with the idea that the sort of idealism which has no practical results is a snare. Indeed, the books might be characterized as an effort to find a useful compromise between those warring types of educational theory which are usually characterized by the words "academic" and "vocational."

The specific subject of this book is public speaking. It will accordingly be found to contain exercises in logic, argumentation, persuasion, oratory, and debating. As a preparation for these, there is some review of description, narration, and exposition; and, in order that the student, when he has completed the volume, may be equally prepared for business, for society, or for college, attention is given throughout to spelling, punctuation, syntax, and those other matters of good usage of which college professors and business men complain with only too much reason that high-school graduates are ignorant.

The book also has a social aim. It is meant to direct the attention of pupils to current public questions, to arouse an interest in them, to form the habit of studying them, and to lay the foundations of skill in their discussion.

About one hundred recitation periods of forty-five

minutes each will be required for the average fourth-year class to master this volume.

Teachers are cautioned against the idea that the books must always be taught in their entirety. Sometimes they should, sometimes not. It is hoped, however, that they will prove an inspiration rather than a chain; a stimulus to originality rather than a substitute for it; the starting-point for many original devices rather than the final word on any subject.

Chapters IV, V, VI, VII, and IX are mostly the work of Miss Flora Anderson, of the Detroit Southeastern High School. Her skill and experience have also afforded invaluable aid in other respects. To Miss Eva M. Kinney, of the Detroit Northern High School, I also owe thanks for assistance in various parts of the book.

E. L. M.

"Whoever wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison."

SAMUEL JOHNSON, *Life of Addison.*

"Children learn to speak by watching the lips and catching the words of those who know how already; and poets learn in the same way from their elders."

JAMES RUSSELL LOWELL, *Essay on Chaucer.*

"Grammars of rhetoric and grammars of logic are among the most useless furniture of a shelf. Give a boy Robinson Crusoe. That is worth all the grammars of rhetoric and logic in the world. . . . Who ever reasoned better for having been taught the difference between a syllogism and an enthymeme? Who ever composed with greater spirit and elegance because he could define an oxymoron or an aposiopesis?"

THOMAS BABINGTON MACAULAY.

Trevelyan's *Life of Lord Macaulay.* Chapter VI.

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NEW ENGLISH COMPOSITION
BOOK IV

CHAPTER I

SOME DIAGNOSTIC TESTS

Scientific determination of any kind. — Noah Webster. Definition of *diagnosis*.

I. Introduction

The purpose of this chapter is to ascertain what kind of foundation the student has for the work outlined in the rest of the book. "Diagnosis" comes from two Greek words, *dia*, meaning *through*, and *gignoskein*, meaning to *know*. To diagnose, therefore, means to know thoroughly. The student who does not know thoroughly the answers called for in the rest of this chapter is not ready to do the work that follows. Before attempting to do it, he should review the following sections in Miller's *New English Composition*, Books I, II, and III.

(*a*) Book I:

1. Chapters VII and VIII, pp. 50–83 — on Grammar.
2. Chapters XIII and XIV, pp. 104–133 — on Rhetoric.
3. Chapter XVIII, pp. 159–164 — on Essentials.

(*b*) Book II:

1. Chapter I, pp. 1–14 — Diagnostic Tests.

2. Chapter VI, pp. 49–60 — on Grammar.
3. Chapter VIII, pp. 74–77 — on Spelling.
4. Chapter X, pp. 85–90 — on Capitalization.
5. Chapter XII, pp. 99–103 — on Punctuation.
6. Chapter XVII, pp. 141–144 — on Proof-Reading.

(*c*) Book III:

1. Chapter I, pp. 1–6 — Diagnostic Tests.

II. First Test (Words)

There are thirty-seven mistakes in spelling and capitalization in the following paragraph. Discover and correct them by means of the standard devices used by proof-readers.

in order too accomodate mr. smith, i except his	1–7
offer as discribed by the writter. if we are dis-	8–10
apointed in not finding it alright, you will recieve	11–13
a statment of the principal i recomend your	14–17
commitee to follow in order not to loose site of the	18–20
write angel to keep before you in ninty-nine cases	21–23
out of a hunderd. were are you dinning on febu-	24–29
ary eigth? in fourty years the present ocasion, i	30–34
beleive, has had no parellel in our labratory.	35–37

Score your results as follows: Perfect score 37; your own score [?]; class median [?]; class average [?].

Copy into your notebook the foregoing passage written correctly.

III. Second Test (Parts of Speech)

Copy the following paragraphs into your notebook. Over each word write the proper symbol to show what part of speech it is. Use these abbreviations:

N — noun	V — verb
P — pronoun	Pn — preposition
A — adjective	C — conjunction
Ad — adverb	I — interjection

Your president tells us it is treason to talk so! 10
Treason is it? Treason to discuss a war which the 10
government made and which the people are made to pay 10
for? Why, if the people cannot discuss the war they 10
have got to fight and pay for, who, under heaven, can? 11
Whose business is it if it is not yours and mine? 11
I think lightly of what is called treason against a 10
government. That may be your duty to-day, or mine. 9
But treason against the people, against mankind, 7
against God is a great sin not lightly to be spoken of. 12
THEODORE PARKER, *On the Mexican War* 100

Score your results as follows:

Perfect score 100; your own score [?]; class median [?]; class average [?].

IV. Third Test (Sentences)

Indicate by a cross in the proper column of the score card whether each sentence in the following paragraphs is simple, complex, or compound:

(1) Heredity and not environment is the chief maker of men.

(2) Prof. Edward L. Thorndike selected a group of people who could solve a certain number of simple problems in arithmetic in fifteen minutes. (3) He then selected a second group who could solve twice as many similar problems in the same time. (4) Following this he gave both groups an equal amount of practice. (5) The result contradicts all your faith in the equal "promise and potency" of men. (6) The slow group advanced a little; the fast group advanced greatly. (7) In the end, as the direct result of equalizing opportunity, the fast group was further ahead than ever!

(8) No system of education can put brains into empty skulls. (9) It can only develop what is there. (10) Even college, as George Horace Lorimer has said, "does not make fools; it develops them."

(11) Why, out of the first forty-six names in the Hall of Fame, have twenty-six of them from one to three relatives of national renown? (12) Why has the Edwards family, living in thirty-three different countries, under differing environments, out of one thousand four hundred members given us one thousand four hundred social servants, many of world distinction, while the Ishmael family, studied by Estabrook, out of approximately fifteen thousand members has given us nearly fifteen thousand social scourges? (13) As Hans Christian Andersen said, "It matters not if you were born in a duck pond, provided that you were born from a swan egg."

(14) Another contrast is furnished by the convicts which England sent to a new country at Sydney, Australia.

(15) They had as good a "chance" as the Pilgrims, yet they have in one hundred and fifty years succeeded only in building the largest slums in the world.

(16) In Indiana nearly all the crime committed by native-born citizens within the past generation has been committed by about one hundred families!

(17) If your father went crazy from a hit on the head with a brickbat, you do not inherit his cracked brain but only his inability to dodge brickbats.

(18) Statesmanship should quickly learn the lesson of biology, as stated by Conklin, that "Wooden legs are not inherited, but wooden heads are." [1]

Make in your notebook a score card of 18 places like that which follows, one line for each sentence. On this score card indicate whether each sentence is simple, compound, or complex.

[1] From *The New Decalogue of Science*, by Albert Edward Wiggam. Copyright, 1923. Used by special permission of the publishers, The Bobbs-Merrill Company.

SCORE CARD

Sentences	Simple	Compound	Complex
1	?	?	?
2	?	?	?
3	?	?	?

Perfect score $18 \times 2 = 36$

Score made by student	?	$\times 2 =$	?
Class median	?	$\times 2 =$	?
Class average	?	$\times 2 =$	?

V. Fourth Test (Sentence)

Using the model below, make a score card with spaces for eighteen sentences. Indicate whether each sentence in the foregoing passage by Mr. Wiggam is declarative, interrogative, exclamatory, or imperative:

SCORE CARD

Sentences	Declarative	Interrogative	Exclamatory	Imperative
1	?	?	?	?
2	?	?	?	?
3	?	?	?	?

Perfect score — 18		Class median	?
Student's score	?	Class average	?

VI. Fifth Test (Punctuation)

Punctuate the following passage. The number of marks required is 138.

SPELLING DEMONS

One hundred demons are lying in wait for every entrant in the Metropolitan Spelling Bee

Not demons of the jungles are these but orthographic demons lying in ambush for unwary soldiers in America's army of spellers They exact a staggering toll

The word demon has been applied to the 100 words which educators have found to be the most difficult for grade school pupils to spell Written compositions were collected from thousands of pupils all over the country Every word used in the thousands of papers was tabulated and the average of misspelling checked The 100 words most often misspelled were then given the descriptive title of demons

In addition to the demons educators also have segregated all of the near demons and lesser demons As a result of these experiments radical changes in methods of teaching spelling have been introduced

According to a report published by the University of South Dakota the number of words actually used by grade school students is much less than the number contained in the average spelling book Most spelling books the report said contain from 12,000 to 15,000 words whereas the working vocabulary of the average student is only about 2,000 for eighth graders Only 4,500 words were listed as used in compositions written by 1,050 students

Freak and trick words have no place among the demons in fact almost all of them are words in common usage

In every spelling bee there is renewed evidence of their deadly nature Young contestants sail along serenely secure in their mastery of the most difficult words their spelling books have to offer Then along comes such a word as separate or perhaps such a simple word as hoarse or even such a very simple one as through

Confidently they rattle off the particular demon given smiling a confident smile which turns to consternation as the word is given to the next in line

This happens many times at every Metropolitan Spelling Bee The demons live up to their reputation every time The list of demons as taught in most schools is

Ache again always among answer any been beginning believe blue break built busy business buy cant choose color coming could cough country dear doctor does done dont early easy enough every February forty friend grammar guess half having hear heard here hour hoarse instead just knew know laid loose lose making many meant minute much none often once piece raise read red ready said says seems separate shoes since some straight sugar sure tear their there they though through tired tonight trouble truly Tuesday used two too very wear Wednesday week where whether which whole women wont would write writing wrote

Detroit News, February 22, 1929.

Score your results as follows: Perfect score 138; your own score [?]; class median [?]; class average [?].

VII. Miscellaneous Questions

1. When is it proper to use a semicolon in a simple sentence?
2. In a complex sentence?
3. In a compound sentence?
4. When is it proper to use one comma between the subject and verb?
5. When is it proper to use two commas between the subject and verb?
6. When is it proper to use one comma between the verb and its object?
7. When is it proper to use two commas between the verb and its object?
8. What is the rule for punctuating words in a series?
9. What is the rule for punctuating two or more adjectives preceding the same noun?
10. What is a restrictive clause?
11. A non-restrictive clause?
12. How are they punctuated?

13. Why?
14. State the fundamental law of punctuation.
15. The law of isolating parenthetical expressions.
16. The law of gradation.

Score as follows: Perfect score — $16 \times 10 = 160$; your own score $\boxed{?} \times 10 = \boxed{?}$; class median $\boxed{?} \times 10 = \boxed{?}$; class average $\boxed{?} \times 10 = \boxed{?}$.

VIII. Test Seven

Rewrite each of the following sentences in such a way as to eliminate whatever is wrong with it.

1. In 1709 was born a most eccentric, gruff, and fat old man.
2. Dr. Johnson wrote his dictionary between 1759 and 1760.
3. While bathing, a watch was lost by John.
4. Each one washed their face.
5. A good time was had by all, including the refreshments, which were served at 10.
6. He sure is some swimmer.
7. The orator's perforation was grand.
8. He stopped in the center of the road.
9. Them's them.
10. Pass the buck to Al or I.

Score as follows: Perfect score — $10 \times 10 = 100$; your own score $\boxed{?}$; class median $\boxed{?}$; class average $\boxed{?}$.

IX. Consolidated Score on Tests I–VII

Tests	Perfect	Median	Average	Individual
I	37			
II	100			
III	36			
IV	18			
V	138			
VI	160			
VII	100			
TOTAL	589			

CHAPTER II

THE RATING OF COMPOSITIONS

The spoken word is lost; the written letter remains. Therefore beware what and how you write. — *Anonymous.*

I. Exercise

READ the following compositions and rank them in the order of their merit, taking into consideration the development of thought, style, individuality, punctuation, and grammar. Using the score card on this page as a model, make one of your own with space for eight selections. Write the numbers of the compositions in the squares in which you think they belong. Thus you might rank one selection as 1 in style, 6 in individuality, etc., by writing its number in the first row under *style* and in the sixth row under *individuality*.

SCORE CARD

Order of Excellence	Thought	Style	Individuality	Punctuation	Grammar
1	?	?	?	?	?
2	?	?	?	?	?
3	?	?	?	?	?

No. 1809

Buster, born 190†, Detroit, Mich. Educated at no college, but possesses that great ability of Lincoln, that of educating one's self by dint of hard labor. When about a month and a half old, he entered the Jones family, where he has

† No one thought then to place his date of birth in the Family Bible.

remained ever since. During the first year of his life he had the pleasure of sharing his bed with another dog. From him he learned the manly art of fighting, so dear to the heart of every true dog. But one day his companion was hit by an auto. Sadly he followed him to his grave, tho not the only mourner. Buster is a star boarder, as he pays nothing for his room and board, nor performs any labor. In fact, his freedom is yearly purchased from the City for the sum of $1.10. Can remember few notable events in his life, except that he once caught a rat and nearly choked a ping-pong dog. Ice-men and cats are his enemies.

Buster's height is one half his length and his length is twice his height.‡ He is of the fox-terrior breed and continually wears a coat of white and brown, but of course not so coarse a coat in summer as in winter. His head resembles that of a fox, outside of that he resembles a fox in only one other respect, that of having four feet, two of which are fore feet. Does not drink, smoke, or chew. Has a great partiality for the game of baseball and Roquefort Cheese.

This is his first, and no doubt last, invasion of the field of literature. From hence on, the public will pay him to keep out of it.

Died ..... He has not decided yet when he will start on his upward journey, but will come up and fill blanks as soon as he expires.

‡ A dog's height is measured while on all fours, and not like a human, while on his hind legs.

Witness his foot and seal.

P.S. He first stuck his paw in the mud so as to leave a lasting impression.

No. 1709

Walter Gross is still a friend of yours for I just paid him the five dollars which you owed him. Since I earned five dollars this week and have no use for any money I paid him. You are my cousin and therefore you need not hurry about paying it back.

Marie was over to our house last night, with her mother. I played the piano and she accompanied me with her beauti-

ful (?) alto voice. Some one must have recognized the sterling qualities of her voice for after she started to sing some one started to beat an old tin pan outside.

I try to escape the ordeal of eating at our lunch room at school, the Little Ritz," on account of the bill of fare. It is too good for me. This is a sample of the "headliners" of the bill of fare:

Monday — Roast beef (?)
Tuesday — Hash
Wednesday — Veal loaf and delicious pepper gravy
Thursday — Irish stew
Friday — Deerfoot sausage (in other words small pork ")

I ate at the lunch room Tuesday noon; Tuesday evening I was sick.

Give my best regards to your friend Arthur Von Scheidt. He is the master musician; the pupil, I.

The other day my little brother Frederick came running into the house and said: "Mama, I wanted to stick my hand in Fido's mouth and he wouldn't let me.

Bob Lewis is still "sharking" in his studies (he has afternoon study every afternoon), and he is still the humorous fellow that he was.

"Serene, I fold my hands and wait" for your letter.

No. 1868

Don't talk to me about taverns! There is just one genuine, clean, decent, palatable thing occasionally to be had in them, — namely, a boiled egg. The soups taste pretty good sometimes, but their sources are involved in a darker mystery than that of the Nile. Omelets taste as if they had been carried in the waiter's hat or fried in an old boot. I ordered scrambled eggs one day. It must be that they had been scrambled for by *somebody*, but who — who in the possession of a sound reason *could* have scrambled for what I had set before me under that name? Butter! I am thinking just now of those excellent little pellets I have so often seen at your table, and wondering why the taverns *always* keep it until it is old. Fool that I am! As if the taverns did not know that if it was good it would be eaten, which is

not what they want. Then the waiters with their napkins — what don't they do with those napkins! Mention any one thing of which you think you can say with truth, "*That* they do not do."....

Every six months a tavern should burn to the ground, with all its traps, its "properties," its beds, and pots and kettles, and start afresh from its ashes like John Phoenix-Squibob!....

P.S. Made a pretty good dinner, after all; but better a hash at home than a roast with strangers.

No. 1900

Don't ever go away from home on a ten months' absence without leaving somebody behind to answer your letters for you. I have been swamped, and am only just getting my head out of my correspondence. I found my private affairs in a tangle, too, and not easy to straighten out. But the slug's in the bud, and God's in the sky, and the world is all O.K., as Browning incidentally remarks. Apropos of Browning, I've been reading his letters to "Ba" and "Ba's" letters to him, and think it a shameful thing that they should be printed. All that ponderous love-making — a queer mixture of Greek roots and middle-age stickiness ("Ba" was forty years old) — is very tedious. Here and there is a fine passage, and one is amused by the way the lovers patronize everybody they don't despise. But as a whole the book takes away from Browning's dignity. A man — even the greatest — cannot stand being photographed in his pajahmas. Thank God, we are spared Shakespeare's letters to Anne Hathaway! Doubtless he wrote her some sappy notes. He did everything that ever man did.

We are gradually breaking up here, preparatory to moving to The Crags, which has been closed these three summers. I shall go there without any literary plans, unless I carry out my idea of turning *The Eve of St. Agnes* into Kiplingese. Wouldn't it be delicious! —

St. Hagnes Heve! 'Ow bloomin' chill it was!
The Howl, for all his hulster, was acold.
The 'are limped tremblin' through the blarsted grass,
Etc., etc.

I think it might make Keats popular again — poor Keats, who didn't know any better than to write pure English. The dear boy wasn't "up" to writing "Gawd" instead of God.

In no haste, as ever,

No. 1564

There is no need for you to worry over the debt of one hundredth of a dollar which you unintentionally contracted when you were returning home from your last visit with me. You remember that just as the interurban car you were leaving on was slowly pulling out you seized a paper from a newsboy who was holding it near the open window at which you were seated and unfortunately tossed a penny for it into some place in which neither the newsboy nor I, as I was standing near him, could find it. It seemed to strike the pavement, which was very irregular at this place, and the chances are that it settled in an inaccessible place between two bricks. Soon the newsboy began to express his opinion of you in terms which were in such striking antithesis to those which interest the gentle reader of "The Ladies' Home Journal" that I promptly quieted him by presenting him with the penny which was due and payable on your newspaper. If you had shown more sense, I would not have been responsible for your debt.

At my sister's emphatic suggestion, which was manifested in the form of a complete and unexpected removal of all my furnishings into her bedroom and all of her belongings into mine, I am sleeping these cool fall nights in the back bedroom of our house. However, I am satisfied, for I can reach my new room on retiring at those post meridian hours which are indicated by the alarming proximity of the hour hand of a timepiece to the figure twelve less conspicuously than heretofore, because I no longer have to turn on the upper hall light to reach my bedroom, which is comfortably near the stairway.

Florence is doing some of her art work at home this fall and probably will not go to New York this year. Helen, whom you met when here last time you visited, is fairer but less punctual than ever.

Recently I have been taking considerable exercise, includ-

ing walks down town and back, a distance of four miles, and in the park, where the distances are very great when one is on foot. After these pedal exercises, I delight in satisfying my appetite when I return home, being especially fond of splashing in a new kind of candy called "sea foam" which my sister sometimes surprises me with as I get back from a long walk.

I thank you for the attractive Halloween card which you sent me. I do not think I shall send you one in return, for this letter must suffice. But, if you answer the letter promptly, I may send you a nice Christmas card.

Please give my regards to Jack Richards. He is a musical piano player; an inharmonious one, I.

I trust you will excuse me for omitting until this week to return your neck-tie. It seems that you forgot — pardon me — accidentally left it here. I thought, for a time, that, if I did not mention it, you might overlook it or will it to me. But its splendor created such a noise as it lay on my dresser that I had to send it to you so that I could sleep in quiet.

This evening I am considerably tired as I have been unusually busy at school this week, having had, as an added attraction, a serious Physics (1) examination Monday afternoon in which, since the papers are not yet marked, I do not know my percentage of inaccuracy. In the resulting state of suspense I feel about as comfortable as New York baseball "fans" did when "Home Run" Baker was at bat in the recent world's series.

I am reading "The Scottish Chiefs," by Miss Jane Porter, which is a delightful book if you like murders.

Not long ago, Mr. John Burroughs, the great naturalist, spoke in our high school auditorium. I had the pleasure of hearing him and was much impressed by his emotional method of speaking.

Have you seen that little splinter, Robert Wood, who has not yet answered the letter I sent him two months ago?

Roughly criticising the new fall styles of dress, which are now much in evidence, they seem to me, especially through the agency of tight skirts and trousers, to give their wearers an appearance of unstable equilibrium due to the heightened center of gravity which this tapering construction suggests. If we accept the statements of automobile engineers and

other scientific men on this point, this high center of gravity should certainly be remedied, especially before the streets become slippery, lest the force of gravity causing uniformly accelerated downward motion cause some embarrassing discomfort to the exponents of fashion in dress.

No. 1492

Stormy wintry weather. As much water on the streets as if it had been raining hard. Lights are hardly perceptible. Wagons, covered with snow automobiles in the same condition, and street cars in scarcely better rush by at irregular intervals. Foot passengers stumble here and there over the curbings which they are unable to see in the gloom. Here and there persons may be seen trying to absorb all the moisture from the pavement to which they have fallen.

There is snow everywhere. Snow up the river, where it flows along wintry shores. Snow down the river, where it washes the piers of factories. Snow on the tallest office building. Snow on the lowest hovel. Snow whirling into the street cars; snow on the roofs and trolleys; snow melting on the windows. Snow beating in the faces of foot passengers. Snow beating on the windows of cars; snow beating in the faces of drivers. Chance people on the streets are so covered with snow that they look as if they had fallen into a bed of feathers and had gathered all on their clothing.

No. 1066

Early fall weather in the month of January. Two inches of snow on the ground, and, altho appearing soft and flaky, frozen hard. The air cold and damp, causing an abundance of colds.

Ice everywhere. Spread in a thin, smooth sheet on doorsteps, sidewalks, and pavements. Invisible, but impossible to walk upon. Horses, sliding about in the icy street. Motor cars skidding around corners and standing motionless in a few inches of snow, the rear wheels spinning around in a vain attempt to grasp the slippery pavement. People, on their way to work, walking in the deepest snow in order to hold a footing, and expressing their feelings in various, more or less vigorous, ways.

No. 55

Do not worry any longer about Harrison. I saw him yesterday and paid our bill. I also paid the laundry bill, so that we are once more out of debt. You need be in no hurry about paying me, as I am well fixed concerning money matters, for the present at least. I have a new hat and am going to get some shoes, so I would have nothing to spend money for, even if I had it.

I saw Don at the football game. He grows thinner and longer and is working very hard. May, I saw once she has developed the art of gracefully manipulating a monocle. Francis was with her she is the same jolly girl that she was when you left.

You surely remember Victoria, the pet lamb. Well! she romps in the garden no more. Her last tiny rib was floating in the soup this noon. The poor thing; it was such a dear plaything, and Betty misses it so much.

My best regards to Sumner, if at Grand Rapids. He is a genius in his line, and I wish him all the glories of success.

If you find the book of instructions greasy and blurred in places, praise those parts loudly, for they are valuable, and are well worth remembering, they have helped me and are deserving of praise. If you find parts underlined memorize them, they are pure gold.

Jack has been with us. I took him to the football game on Saturday last. Being asked what he thought of the game, he said that our team was no good. I refused to buy him any supper, until, upon his knees, he took back what he had said.

I am emptier than a study hall during the sixth hour, and duller than it is during P.M. study. I am so hungry that I long for a lunch room pickle sandwich and cup of so called chocolate. I have been to a football rally and have learned some new yells I am sure that I am now eligible to compete with the five o'clock edition news boys.

Flower, I met last night; his laugh is the most enthusiastic yell I have heard. Fifty times worse than the women's across the hall, whose laugh can be heard for blocks, on a still night.

Has Mrs. Johnston learned any new pieces of late. She

surely could play, "Rainbow" with a great touch of expression. And did so like to play it for you.

II. Exercises

1. Proof-read each of the preceding compositions.
2. Defend your opinion of the merits of each of the foregoing compositions.

CHAPTER III

AIMS AND CHARACTER OF TWELFTH-GRADE COMPOSITION

"He could not rest until the lines were level to a hair's breadth, and the punctuation correct to a comma; until every paragraph concluded with a telling sentence, and every sentence flowed like running water." — GEORGE OTTO TREVELYAN, *Life of Macaulay*, vol. II, chap. XI.

I. Introduction

THE pupil who undertakes the study of fourth-year high-school English should bring to the task the following qualifications: (*a*) a mastery of the technique of letter-writing, both social and business; (*b*) a knowledge of the fundamental principles of narration, description, and exposition; (*c*) some skill in proof-reading; (*d*) some appreciation of figures of speech; (*e*) the habit of permitting nothing that he has written to be seen by another person until it is perfect in spelling, punctuation, capitalization, syntax, and the other essentials of good usage. It is assumed, in the following pages, that the student has this foundation.

II. Aims

This book has two aims. The first is to give enough further training in composition so that the high-school graduate will be able to speak and write with such fluency and accuracy that his teachers, if he goes to college, and his employer, if he goes to work, may find his English an asset instead of a liability. The second is to arouse an interest in the study and discussion of civic and social questions of current interest. The

means adopted to secure these ends consists of a series of exercises in composition both oral and written. First, as a review and an introduction, there are chapters on description, narration, and exposition; but the bulk of the book is filled with exercises in the kindred arts of logic, argumentation, persuasion, debating, and oratory. These, based as they are on the practice of the best speakers from Demosthenes down to the present time, will be found to be concrete rather than abstract. Indeed, they have all been constructed on the theory that example is better than precept.

III. Topics for Oral Discussion

1. The Value of a Knowledge of Proof-Reading.
2. The Relation of Narration, Description, and Exposition.
3. Metaphors and Similes.
4. Antithesis.
5. *Resolved*: That the study of grammar should be abolished.
6. Paragraph Structure.
7. Unity.
8. Transition.
9. Has the college graduate a better chance to succeed than the high-school graduate?

IV. A Written Test

1. State the fundamental law of punctuation.
2. Rewrite these sentences, getting rid of the faults in each:
   (*a*) Solid geometry is as interesting and not much harder than plane.
   (*b*) "In Athletics" and "The Princess" were both a success.
   (*c*) The old by-gone days of forgotten times stimulate the imagination.
   (*d*) If any one was sick, she helped them.
   (*e*) The soldiers all have uniforms alike.

3. Discuss fully the use and meaning of *shall* and *will*.
4. Write sentences containing the following words: *like, as, center, middle, affect, effect, lie, lay, principle, principal, later, latter, planing, planning, its, it's*.
5. Explain the difference between a restrictive and a non-restrictive clause.
6. Copy, capitalize, and punctuate this paragraph:

"Talent is something, but tact is everything, talent is serious sober grave and respectable tact is all that and more too, it is not a sixth sense but it is the life of all the five, it is the open eye, the quick ear, the judging taste, the keen smell and the lively touch, it is the interpreter of all riddles, the surmounter of all difficulties, the remover of all obstacles, it is useful in all places and at all times, it is useful in solitude for it shows a man into the world, it is useful in society for it shows him his way through the world."

7. In this paragraph, which sentences are simple, which compound, which complex? Which are periodic and which loose? Are any of them balanced?
8. Point out two figures of speech.
9. Write a similar paragraph about one of the following topics:

(*a*) Wit and Humor.
(*b*) New York and Boston.
(*c*) Macaulay and Carlyle.
(*d*) Dickens and Thackeray.
(*e*) Concrete and Asphalt.
(*f*) Sixes and Eights.
(*g*) Bacon and Shakespeare.
(*h*) Washington and Lincoln.
(*i*) Genius and Work.
(*j*) Beauty and Character.

10. Tell, in one paragraph of one hundred words, the story of one of Shakespeare's plays.

V. Suggested Readings

How to Study, by Frank M. McMurry. Houghton Mifflin Co.

How to Study and What to Study, by Richard A. Sandwick. D. C. Heath & Co.

Self-Cultivation in English, by George Herbert Palmer. Houghton Mifflin Co.

VI. Memorize

CHARITY

1. Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal. And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing. And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing.

2. Charity suffereth long, and is kind; charity envieth not; charity vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil; rejoiceth not in iniquity, but rejoiceth in the truth; beareth all things, believeth all things, hopeth all things, endureth all things.

3. Charity never faileth: but whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away. For we know in part, and we prophesy in part. But when that which is perfect is come, then that which is in part shall be done away.

4. When I was a child, I spake as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things. For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known. And now abideth *faith, hope, charity,* these three; but the greatest of these is CHARITY.

1 Corinthians, chap. XIII.

CHAPTER IV

REVIEWS IN DESCRIPTION

"Hundreds of men had seen just what he saw, — the same variety of types and individuals against this Western landscape, — but it was left for him to set them forth with just the right stroke."— MEREDITH NICHOLSON, *The Poet.*

I. The Purpose of Description

DESCRIPTION is the kind of speech or of writing that aims to create in the mind of the listener or the reader a clear image of the object described. It may be as technical and prosaic as a catalogue of automobile parts or as delicately colored as a Corot landscape. We shall consider first the sources from which we may draw our material for description and then our various methods of attack.

II. Sources of Material

The sources of the subject-matter of description are personal observation, imagination, and books. Since those discoveries which we make for ourselves in life most interest us, our material will be drawn from personal experience and will consist of objects which affect one of the five senses — sight, hearing, smell, taste, touch — and objects which appeal through our senses to the emotions.

III. Our Sense of Sight

The sense which we most frequently employ to bring ourselves into relation with the external world is that of sight; so it is most natural for us first to deal with material derived from objects which have such char-

acteristics as light, color, shade, form, dimension, life, and motion. For such description the subject-matter seems unlimited: the haze and scarlet of Indian summer, "trim gardens," city skylines, "breakers leaping high and white," even the solitary water fowl "darkly seen against the western sky." Literature is filled with descriptions built up from this material, and it will, perhaps, make better readers and more appreciative critics of us to study some of them.

IV. The Study of Models

THE CLOSE OF DAY

The whole west was aflame with color. Long slanting bars of brilliant gold alternated with and blended into others of turquoise and soft gray-blue. Above came a ledge of fleecy, brightly illumined clouds against a dark background showing through them here and there. High up larger and more broken masses hung like floating gold-dust in a sky of azure. Slowly the upper clouds, and then the bars beneath, intensified into a dazzling glow of crimson gorgeousness, softening to the north into delicate streaks and fleecy clouds of tenderest rose, which contrasted and intermingled with palest blue. As the mass of color contracted it became still more vivid, while the tints of the upper sky gradually faded, and night closed down slowly upon the earth like a soft gray curtain. The glorious radiance waned to gray-toned violet, and then star-studded darkness shut out the day. To the east, across the ocean, a gleam of vapory silver shone in the heavens, grew brighter, wider; then up from behind the dark line of the sea the moon rose slowly, its half-circle golden-red against the blackness behind it. Higher it mounted, changing to silvery pallor, casting below it a path of shimmering light over the water as far as the rocks, where the billows broke and sparkled in showering spray. — Cora Maynard, *Some Modern Heretics*.[1]

[1] Used by courtesy of the publishers, Little, Brown & Co.

V. Notes and Queries

1. Can you locate the writer's point of view?
2. Are her compound words effective? Which one most impresses you?
3. Can you find an example of simile? Metaphor?
4. What words prevent the change from sunset to the rising of the moon from seeming too abrupt?
5. Make a list of the words of colorific effect in the paragraph. A word of colorific effect is one that, while not itself the name of a color, suggests one to your mind; for example — "lurid," "ashen," "snowy."
6. What color is "turquoise"? What is the etymology of the word?
7. What is the salient characteristic of this model? A salient characteristic is the predominant impression given by a person or object.

VI. Model

RAIN

Rain has color. The Quaker gray of a hard rain has a soft vanishing quality far less durable and tangible than the filmy cobweb. Sometimes almost white, often blue, most frequently rain responds with unusual sensitiveness to its environment, and shadows back the green of apple-tree leaves or the somber brown of a dusty highway. Most beautiful is the silvery sheen of rain on warm summer days when the descent is intermittent and one has the pleasure of speculating on the quality of the rain to be. The poets have a great deal to say about golden rain, but that falls only in the Golden Age; we see only that clear crystalline rainfall against a glowing golden sunset in April. — *Atlantic Monthly* for April, 1911.

VII. Notes and Queries

1. Why "Quaker gray"?
2. Define "tangible," "environment," "crystalline."
3. When was the Golden Age? What figure is this?
4. What is the topic sentence?
5. What is the "Atlantic"?
6. Are there any touches in this model that show the imagination of the author?

VIII. Model

SYMPHONY IN YELLOW

An omnibus across the bridge
Crawls like a yellow butterfly,
And, here and there, a passerby
Shows like a little restless midge.

Big barges full of yellow hay
Are moved against the shadowy wharf,
And, like a yellow silken scarf,
The thick fog hangs along the quay.

The yellow leaves begin to fade
And flutter from the Temple elms,
And at my feet the pale green Thames
Lies like a rod of rippled jade.

— Oscar Wilde.

IX. Notes and Queries

1. Who was Oscar Wilde?
2. What is a symphony?
3. Explain "Temple elms."
4. What words give this poem an English atmosphere?
5. What figure is frequently employed?
6. Find the etymology of "omnibus."
7. Make a list of the color and colorific words.

X. Model

THE PICKEREL OF WALDEN

Ah! the pickerel of Walden! When I see them lying on the ice, or in the well which the fisherman cuts in the ice, making a little hole to admit the water, I am always surprised by their rare beauty. They possess a quite dazzling and transcendent beauty, which separates them by a wide interval from the cadaverous cod and haddock whose fame is trumpeted in our streets. They are not green like the pines, nor gray like the stones, nor blue like the sky; but they have to my eyes, if possible, yet rarer colors, like flowers and

precious stones, as if they were the pearls, the animalized crystals, of the Walden water. It is surprising that they are caught here — that in this deep and capacious spring, far beneath the rattling teams and tinkling sleighs that travel the Walden road, this great gold and emerald fish swims. — Henry David Thoreau, *Walden.*

XI. Notes and Queries

1. Who was Thoreau! With what town and what other writers is he associated?
2. What is Walden?
3. What figure is "cadaverous cod"? Find another example of this figure. Define "cadaverous."
4. Find examples of two other figures.
5. Why "trumpeted"?

XII. A Search for Sight Models

1. These models show you how easily you can find illustrations of the use in description of color, form, and objects in motion. There is a wonderful instance of the latter in Scott's *Lady of the Lake*, where he pictures the return of Clan Alpine after a Lowland foray. See if you can find it. Read also his two descriptions of Loch Katrine at dawn and at sunset and see how words of color, colorific effect, and form have aided him. Read again in *Lorna Doone* the chapter on the Exmoor Harvest Festival and Blackmore's exquisite etching of spring. Do you remember Dickens's wonderful depiction of a storm in *David Copperfield?* Do you know his impression is made by his vivid description of objects in motion?

2. Find and bring to class a sight model which pleases you and be prepared to prove that your choice has artistic merit.

XIII. Written Composition

After the discussion of the models in the preceding section, you are ready to do your first word-painting. Be careful to observe the following directions:

1. Choose a subject that appeals to you.
2. Select a point of view. If a fixed point is adopted, only objects which may be seen from that position may be described. If you employ what is called the "traveler's point of view" and shift your position, you must move your reader with you from point to point.
3. Determine your salient characteristic.
4. Select effective and essential details. When a description contains matter which adds neither to the clearness nor the interest, it lacks unity and coherence.
5. Don't begin "I am about to describe"; leave out all preliminary talk.
6. Do not pile up adjectives and adverbs.
7. One of the best ways to arrange material is first to present the whole object and then fill in the details.
8. You may go "from near to far" or "from far to near"; that is, you may describe objects near you and then those at a distance or *vice-versa*.
9. In description, as in the sentence, the beginning and the end are conspicuous places, in which interesting and important matter may be emphasized.

XIV. Suggested Subjects

1. The View from My Window.
2. Lake —— at Sunrise.
3. My Grandmother's Flower Garden.
4. A Shop Window.
5. A Skating Scene.
6. A Cruise along the Shores of ——.
7. A Walk through —— Avenue.
8. The View from —— Bridge.
9. The Grand Canyon.
10. The —— Mountains.
11. The Aurora Borealis.
12. A View from an Aëroplane.
13. The Golf Links.

XV. Suggested Reading

The Eve of St. Agnes, by John Keats.

XVI. Memorize

THE AMERICAN FLAG

I

When Freedom, from her mountain height,
  Unfurled her standard to the air,
She tore the azure robe of night,
  And set the stars of glory there.
She mingled with its gorgeous dyes
The milky baldric of the skies,
And striped its pure, celestial white,
With streakings of the morning light;
Then, from his mansion in the sun,
She called her eagle bearer down,
And gave into his mighty hand
The symbol of her chosen land.

V

Flag of the free heart's hope and home!
  By angel hands to valor given;
Thy stars have lit the welkin dome,
  And all thy hues were born in heaven.
Forever float that standard sheet!
  Where breathes the foe but falls before us,
With Freedom's soil beneath our feet,
  And Freedom's banner streaming o'er us?

J. Rodman Drake.

CHAPTER V

REVIEWS IN DESCRIPTION (*continued*)

"And as I read
I hear the crowing cock, I hear the note
Of lark and linnet, and from every page
Rise odors of ploughed field or flowery mead."

HENRY W. LONGFELLOW, *Chaucer.*

I. Sound in Description

When sound or lack of sound is the salient characteristic of any scene, there is an unusual chance to make the description effective. A May morning is associated in our minds with blossoming orchards and golden sunshine, yet our first model shows us still other characteristics of this "merry month."

II. Model

A LAST-OF-MAY MORNING

"I never knew such a last-of-May morning! There is not a living thing on or above the mountain that is not making some kind of a noise. The lambs are bleating in the Old Pasture, and the cattle lowing at the bars — they have just been turned out; the hens are *chuck-churring* behind the barn; even the old sow is grunting because she has been let out into the run.

"I hear the brook in the Hollow, the plunge of the waterfall, the wind drawing through the pines, the drone of the bees in the orchard, which lies like a summer cloud on the slope. The swallows are screaming like mad as they turn, and wheel, and dive around and over the barn; the crows are cawing in the forest, robins calling, pewees crying; now and then a song-sparrow down in the lilac hedge along the Pent Road bursts into melody.

"Uncle Shim is ploughing in the corn-patch and hollering

to Prince, who is neighing like a colt. Aunt Lize is churning, and Tag's tail whacks in tune to every *chug-chug* of the dasher. I'd like to yell — but it would frighten Aunt Lize." — M. E. Waller, *The Wood-Carver of 'Lympus.*[1]

III. Student's Reproduction

IN THE WOODS

(This was written by a student after reading the model given above and was taken from a day in his own experience.)

I shall never forget this March morning in the "Sugar Bush." Every creature in the woods seems to be giving thanks because it is alive. The crows are calling to one another in anger at the audacious persons who dare to intrude upon their privacy. The juncos, with contented peeps and warbles, are busy digging at a decayed log, where, with much scratching and tapping, they are attempting to unearth a few chrysalides for their breakfast. I hear the chatter of the woodpecker, as he surveys me in curiosity; then the whir of his wings, and the sharp "rat-a-tat-tat," as he searches for some luckless insect. A few song and tree sparrows in a sheltered nook are trying, with many chirps, to cuddle together and keep warm; now and then one breaks forth into glorious melody.

I hear the cracking of twigs, as the man noisily walks from tree to tree to gather the sap; the "sweet water" "swish-swashes" as it is poured into the collecting barrels; the dripping sap taps on the bottoms of the empty pails with musical note. I hear King stamping through the underbrush, now and then splashing through a puddle with dignified unconcern; there is a scraping and grating as he drags the float over the dead branches.

Father is chopping wood and putting it round the huge black kettles that swing from long poles. The fire snaps and crackles; the sap sizzles as it boils; pails are rattled. Laddie is barking at a squirrel, which he has seen playing on the fence. Withal, the noises of the woods in March are in harmony, and pleasing to the ear.

[1] Copyright, 1904, by Little, Brown & Co. Used by courtesy of the publishers.

IV. Models

You are perfectly familiar with the old expression, "Tastes differ." Here is an excellent example of its truth in the widely different impressions made upon two persons by similar sounds. With which do you agree?

THE BAGPIPES

Then all at once from drones and chanter there rushed forth such a flood of melody as seemed to sweep me away upon its tide.

First I seem to hear a roar of wind through desolate glens, a moan of trees, and a rush of sounding waters; yet softly, softly, there rises above the flood of sound a little rippling melody which comes, and goes, and comes again, growing ever sweeter with repetition. And now the roar of wind is changed to the swing of marching feet, the tread of a mighty host whose step is strong and free; and lo! they are singing, as they march, and the song is bold and wild, wild, wild, wild. Again and again, beneath the song, beneath the rhythm of marching feet, the melody rises, very sweet but infinitely sad, like a silver pipe or an angel's voice tremulous with tears. Once again the theme changes, and it is battle, and death, sudden and sharp; there is the rush and shock of charging ranks, and the surge and tumult of conflict, above whose thunder, loud and clear and shrill, like some battle-cry, the melody swells, one moment triumphant, and the next lost again.

But the thunder rolls away, distant and more distant — the day is lost, and won, but, sudden and clear, the melody rings out once more, fuller now, richer, and complete; the silver pipe has become a golden trumpet. And yet, what sorrow, what anguish unspeakable, rings through it, the weeping and wailing of a nation! So the melody sinks slowly, to die away in one long-drawn minor note. — JEFFERY FARNOL, *The Broad Highway*.[1]

[1] Copyright, 1911, by Little, Brown & Co. Used by courtesy of the publishers.

THE BAGPIPES

The bagpipes are a good thing in their place, but their place is with Dante and his *Inferno*.

I have heard the deep roar of the ocean, and have listened to the screech of the typhoon through befuddled sails; I have shuddered at the savage yell of the hyena, and have grown cold, even in the tropics, before the tooting of the wounded elephant; I have heard the eagle rend the firmament and the midnight fog-horn ring the changes on eternity — join them all together, and they will be still but as a village choir compared to the infinite and full-orbed bray of the highland bagpipes. — R. E. Knowles, *St. Cuthbert's*.[1]

V. Notes and Queries

1. Who was Dante? What is his *Inferno?*
2. What is a "typhoon"? Why "befuddled sails"?
3. From what is "'Lympus" contracted? Has the word any associations for you?
4. If an artistic description is to give a true picture, the details and their characteristics must be expressed in words which suggest the chief impression accurately and vividly. What words in these selections do this?
5. Accuracy and vividness result from the use of *specific* or *concrete* rather than *abstract* terms. See if you can make definitions for such terms.
6. In what order has Jeffery Farnol arranged his details? What quality does this give his theme?
7. Why has each of these models unity?

VI. Problem

Describe by means of sound one of the following:

1. The Voices of the Night.
2. The Dawn of Day.
3. My ——'s Voice.
4. Our Football Victory.
5. The German Band.
6. The Village Choir.
7. A Country Circus.
8. Signals.
9. The River at Night.
10. Our Neighborhood Torment.

[1] Used by permission of the publishers, Fleming H. Revell Company.

VII. Odor in Description

To produce his desired impression an author often has to seek his material in an appeal to the sense of smell. Odors are important in description not only on account of the sensations of pleasure or repugnance which they excite but also because of the vivid mental associations, the feelings and moods, which they recall. In *An Inland Voyage* Stevenson emphasizes the beauty of the forest of Mormal by his analysis of its odors, recalling to his readers their memories of the fragrance of the woods, with its suggestions and past associations. He also very effectively strengthens the impression of the softness of the atmosphere of the forest by contrasting it with the "pistolling odor" of the sea. These same laws of association are recognized by Burroughs in the following model.

VIII. Model

THE ODORS OF APRIL

I am thrilled by its fresh and indescribable odors — the perfume of the bursting sod, of the quickened roots and rootlets, of the mould under the leaves, of the fresh furrows. No other month has odors like it. The west wind the other day came fraught with a perfume that was to the sense of smell what a mild and delicate strain of music is to the ear. It was almost transcendental. I walked across the hill with my nose in the air taking it in. . . . I imagined it came from the willows of a distant swamp, whose catkins were affording the bees their first pollen; or did it come from much farther, — from beyond the horizon, the accumulated breath of innumerable farms and budding forests? The main characteristic of these April odors is their uncloying freshness. — John Burroughs, *Birds and Poets.*

IX. Notes and Queries

1. Note that the first sentence is both introductory and topic.
2. What is the fundamental quality or salient characteristic of the description? Does each sentence enforce it?

3. What kind of sentence is the closing one?
4. The material used to develop this topic is: (*a*) the effect upon the senses; (*b*) the effect upon the mind — suggestions and associations.
5. Find an example of rhetorical question. When a question is asked, not for the purpose of securing an answer, but for rhetorical effect, it is called a "rhetorical question."
6. Find all you can of the meaning of transcendental and its use in literature.
7. Who is John Burroughs?
8. Find in the model an example of antithesis.

X. Problems

1. Write a description of an odor so as to arouse either sensations of pleasure or repugnance and to recall delightful or disagreeable associations.
2. Describe to-day by odor.
3. Describe by odor any place with which you are familiar — a hay-field, a kitchen, a swamp, a factory, a school.

XI. Taste in Description

The modern advertiser has learned that one of the best methods of selling goods is by artistic illustrations which catch the eye and enticing descriptions which tickle the palate. Think how easily you call to mind well-known brands of breakfast foods, soups, or pickles. Nor is it in the advertising columns alone that we find this material; other forms of literature abound in it.

XII. Model for Taste

IN OLD VIRGINIA

The mellow strains made on their merry tune, and at length the "Washington Post" marched all in flushed unity of purpose to the great muslin-walled porch with its array of tables groaning under viands concocted by Aunt Daphne

for the delectation of the palate-weary: layer-cakes, furry-brown with chocolate, or saffron with orange icing; fruit-cake richer than an Indian begum; angel-cake as white (as the Major was heard to remark) as innocence and almost as sweet as the lady upon whom he pressed it at the moment; yellow jumbles; kisses that crumbled at a touch; and all nameless toothsome inventions for which new-laid eggs are beaten and golden citron sliced. — Hallie Erminye Rives, *The Valiants of Virginia*.[1]

XIII. Other Suggested Models

Keats: *The Eve of Saint Agnes*, Stanzas 30, 31.
Paradise Lost, book v, lines 337–48.
Comus, lines 672–89.
Keats: *Ode to a Nightingale*, Stanza 2.

XIV. Problem

Write a theme of about two hundred words in which the image-words appeal to the sense of taste. The following topics are merely suggestive. Choose a subject in which you are so strongly interested that you cannot fail to impress your reader.

XV. Suggested Topics

1. A Shop Window.
2. Our Class Banquet.
3. Grandmother's Pies.
4. My First Olive.
5. Divinity Fudge.
6. My Favorite Dish.
7. That Thanksgiving Dinner.
8. The Lunch Room.
9. A Delicious Sundae.
10. London Pudding.

XVI. Touch in Description

References to objects which appeal to the sense of touch are common, although they are most frequently used in connection with objects which appeal to the

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other senses, especially those of sight and hearing. Sensations of heat and cold, dryness and wetness, roughness and smoothness, hardness and softness, muscular strain, movements of wind and water, are all material for touch images. In *The Premature Burial*, Poe shows us how a series of touch images may convey a false impression.

XVII. Model for Touch

THE PREMATURE BURIAL

There arrived an epoch — as often before there had arrived — in which I found myself emerging from total unconsciousness into the first feeble and indefinite sense of existence. . . . I feel that I am not awakening from ordinary sleep. I recollect that I have been subject to catalepsy. . . . Despair, despair alone, urged me after long irresolution to uplift the heavy lids of my eyes. It was dark — all dark.

I endeavored to shriek and my lips and my parched tongue moved convulsively together in the attempt — but no voice issued from the cavernous lungs, which, oppressed as if by the weight of some incumbent mountain, gasped and palpitated, with the heart, at every elaborate and struggling inspiration.

The movement of the jaws in this effort to cry aloud showed me that they were bound up, as is usual with the dead. I felt too that I lay upon some hard substance; and by something similar my sides were also closely compressed. So far I had not ventured to stir any of my limbs — but now I violently threw up my arms, which had been lying at length with the wrists crossed. They struck a solid wooden substance which extended above my person at an elevation of not more than six inches from my face. I could no longer doubt that I reposed within a coffin at last.

. . . As this awful conviction forced itself thus into the innermost chambers of my soul, I once again struggled to cry aloud; and in this second endeavor I succeeded.

. . . Hereupon I was seized and shaken without ceremony for several minutes by a junto of very rough-looking indi-

viduals. They did not arouse me from my slumber — for I was wide awake when I screamed — but they restored me to the full possession of my memory. — EDWARD ALLAN POE.

XVIII. Problem

Write a theme of about two hundred words in which your impressions are gained mainly from sensations experienced through the sense of touch.

XIX. Suggested Themes

1. In the Dentist's Chair.
2. A Day on the Desert.
3. My First Sea Voyage.
4. Studies in Electricity.
5. My First Ride in the Air.
6. A Fishing Excursion.
7. The Summer of 19—.
8. A Turkish Rug.

XX. Study or Memorize

THE FIRST SNOW-FALL

The snow had begun in the gloaming,
And busily all the night
Had been heaping field and highway
With a silence deep and white.

Every pine and fir and hemlock
Wore ermine too dear for an earl,
And the poorest twig on the elm-tree
Was ridged inch deep with pearl.

From sheds new-roofed with Carrara
Came Chanticleer's muffled crow,
The stiff rails were softened to swan's-down,
And still fluttered down the snow.

I stood and watched by the window
The noiseless work of the sky,
And the sudden flurries of snow-birds,
Like brown leaves whirling by.

I thought of a mound in sweet Auburn
  Where a little headstone stood;
How the flakes were folding it gently,
  As did robins the babes in the wood.

Up spoke our own little Mabel,
  Saying, "Father, who makes it snow?"
And I told of the good All-father
  Who cares for us here below.

Again I looked at the snow-fall,
  And thought of the leaden sky
That arched o'er our first great sorrow,
  When that mound was heaped so high.

I remembered the gradual patience
  That fell from that cloud like snow,
Flake by flake, healing and hiding
  The scar that renewed our woe.

And again to the child I whispered,
  "The snow that husheth all,
Darling, the merciful Father
  Alone can make it fall!"

Then, with eyes that saw not, I kissed her;
  And she, kissing back, could not know
That *my* kiss was given to her sister,
  Folded close under deepening snow.

JAMES RUSSELL LOWELL

CHAPTER VI

NARRATION

"O Reader! had you in your mind
Such stores as silent thought can bring,
O gentle Reader, you would find
A tale in everything."

WORDSWORTH, *Simon Lee.*

I. The Purpose of Narration

NARRATION endeavors to set before us events according to some certain time-order. Intermingled with our narration we often find bits of description, even short expositions, but it is this adherence to placing before us life and movement in connected incidents that distinguishes narration from other forms of discourse.

II. The Situation

We have already learned the "Four W's" of discourse. The skillful narrator sets before his readers at the very beginning of his story, and in as few paragraphs as possible, his situation. Just as the successful dramatist endeavors in his opening scene — perhaps through the gossip of the maid as she dusts the furniture — to give his audience a clear understanding of the events which have led up to the predicament in which his characters find themselves, so the novelist or short-story writer sets his stage, advances his characters, and begins the action; then he goes on to the complication and resolution of his plot.

III. The Plot

When the incidents of a narrative are complicated by some obstacle which hinders the free action of the characters, the narrative is said to have plot. Some writers depend very little upon the complication of their plots, but hold the interest of their readers through analysis of character. On the other hand, the romantic novelist uses a succession of exciting incidents, based on or caused by constant collisions between characters and obstacles, and thus secures the element of *suspense.*

The obstacles which the characters confront may be physical ones, as in *Robinson Crusoe;* they may be other characters, as in *Ivanhoe* or *Lorna Doone;* or, finally, they may consist of some moral weakness in the character himself, as in *Silas Marner* or *Macbeth.* The resolution of the plot consists in telling how the main character — or characters — meets the obstacle and his success or failure in overcoming it. A play whose hero is vanquished by obstacles we call a *tragedy;* when he is "master of his fate," we call it a *comedy.* In our novel-reading we talk of "good and bad endings." That is why so many of us read the last page first; we want to be sure our hero is the victor.

That part of the story in which our interest rises to its highest point — when we are not sure which will conquer, character or obstacle — is called the *climax;* the issue of this struggle is called the *dénouement,* and the final adjustment of matters the *conclusion.*

IV. Retrospective Narration

Narrative which gives the story of events which happened before the time of the situation is called *retrospective narration.*

V. Problem

1. How many situations are there in any of the following retrospective narratives?
   (*a*) *The Three Fishers* — Charles Kingsley.
   (*b*) *Excelsior* — Henry W. Longfellow.
   (*c*) *The Vision of Sir Launfal* — James R. Lowell.
   (*d*) *The Battle of Blenheim* — Robert Southey.
   (*e*) *Young Lochinvar* — Sir Walter Scott.
   (*f*) *An Old Sweetheart* — James W. Riley.
   (*g*) *The Slave's Dream* — Henry W. Longfellow.
   (*h*) *The Reverie of Poor Susan* — William Wordsworth.
   (*i*) *Kilmeny* — Alfred Noyes.

VI. The Episode

The simplest form of retrospective narration is the recounting of some separate incident or action; this is called the *episode.*

VII. Problem

Write out briefly some interesting incident of your childhood or some story of personal interest that has been told you by some member of your family.

VIII. Running Narration

When the narration deals not merely with past events but projects the interest through the situation into the future it is called *running narration.* For example, an author may begin his story with retrospective narration, bring his events up to the time of the situation, and then carry his reader with him on to the dénouement. This method is most commonly employed by the present-day novelist: the first chapter, by author's narrative, gives us the situation; we then progress from day to day with the characters.

IX. History and Biography

Fiction is not the sole province of narration; any happening, real or imagined, belongs to it. A narrative

which recounts events as they actually happened in the life of a human being is called a *biography;* if it recounts events in the life of a people or a nation, it is called a *history.*

X. The Requisites of Narration

1. In defining a plot Aristotle calls it "The imitation of a perfect and whole action, but a whole is that which has a beginning, a middle, and an end." "And the beginning," says he, "is that which another thing is naturally expected to follow. But the middle is that which is itself after another thing, and after which there is something else. Hence, it is necessary that those who compose fables properly should not begin them casually, but employ the above-mentioned forms." Therefore the beginning or introduction must introduce the principal characters, state the situation, and set the action going; the middle must carry the action on to the climax and the dénouement; and the conclusion must state the outcome.

2. The principles of unity, coherence, and emphasis must be observed. All minor incidents must contribute to the main plot; each should grow out of the preceding one and merge into the one following.

3. Only important incidents should be chosen and these should be climacteric in effect.

4. The motives which impel the characters to certain actions must be either definitely stated or clearly implied and must also be reasonable ones.

5. Words which accurately and vividly suggest the situation must be chosen.

6. The conversation of each character must be in harmony with the impression we have gained of that personality and should help to advance the plot.

XI. Problem

Choose a subject for running narration. If you wish, make your introductory paragraphs retrospective and then continue through the situation to your conclusion. On the other hand, you may very briefly state your situation and then continue the narrative. Here are some good topics:

1. A Lost Opportunity.
2. A Day of Mishaps.
3. What Came of a Blunder.
4. Autobiography of a Turkey.
5. Early Experiences in ——.
6. The Life of My First Pet.
7. How I earned My First Dollar.
8. The First Time I saw a Play.
9. Arrested for Speeding.
10. A Week in the Woods.
11. A Family Tradition.

XII. The Novel

Stories have been told and published for ages. The novel, in the ordinary sense of the word, was first written by Samuel Richardson (1689–1761). When a boy he developed such a genius for letter-writing that young women employed him to manufacture their love letters. In 1739 he published a volume of letters designed to serve as models for those who were too illiterate to compose their own. These letters were held together by a thread of narrative so skillfully woven that they became popular and were republished (1741, 1742) in three volumes under the name of *Pamela*. Richardson also wrote *Clarissa Harlowe* (1748) in seven volumes and *Sir Charles Grandison* (1753) in three. Aside from their enormous length, these differed from all previous stories in the fact that in them

for the first time were depicted common life and people whose actions were caused by natural and adequate motives. Richardson has had thousands of successors. Of these the greatest are indicated in the following table:

Nation	*Writer*	*Dates*	*One of Best Novels*
England..	Oliver Goldsmith.....	1728–1774	*The Vicar of Wakefield*
Scotland..	Sir Walter Scott.....	1771–1832	*Ivanhoe*
England..	Jane Austen.....	1775–1817	*Pride and Prejudice*
England..	W. M. Thackeray....	1811–1863	*Vanity Fair*
England..	Charles Dickens.....	1812–1870	*David Copperfield*
England..	George Eliot.....	1818–1880	*Silas Marner*
America..	J. F. Cooper.....	1789–1851	*The Last of the Mohicans*
America..	Nathaniel Hawthorne.	1804–1864	*The House of the Seven Gables*
France...	Victor Hugo.....	1802–1885	*Les Misérables*
France...	Alexandre Dumas....	1803–1870	*The Three Musketeers*

XIII. The Short Story

Edgar Allan Poe (1809–1849) has the distinction of inventing what is technically known as the short story. As he developed this literary form, it differs from previous brief tales in having a better defined situation, climax, and dénouement, in possessing a stricter unity, and in adhering to the realism that characterizes the novel. Poe's most numerous and perhaps most successful successors have been Frenchmen. Among these Guy de Maupassant stands first. His best known story is *The Necklace*. In this field Rudyard Kipling has also done wonderful things. Among the best tales and short stories in English are Joseph Addison's *Hilpa*

and Shalum and *Frozen Words;* Charles Lamb's *Dissertation on Roast Pig;* Thomas Babington Macaulay's *Fragment of a Roman Tale;* Nathaniel Hawthorne's *Great Stone Face;* Washington Irving's *Rip Van Winkle* and *Legend of Sleepy Hollow;* Poe's *Gold Bug, Black Cat, Descent into the Maelstrom, Pit and Pendulum,* and *Murders in the Rue Morgue;* and Kipling's *Wee Willie Winkie, Without Benefit of Clergy, Man who would be King, Drums of Fore and Aft,* and *Marklake Witches.*

At the present time hundreds of good short stories are written annually in America.

XIV. Questions and Exercises

1. How many of the novels mentioned in Section XII have you read?
2. Which is your favorite? Write a paragraph of two hundred words explaining why you prefer it.
3. Have any novelists or novels been omitted from the list which should be substituted for some now on it? If so, write a paragraph of two hundred words explaining the reason.
4. Read as many as possible of the standard short stories mentioned in Section XIII. Then read one of the new stories and write a paragraph of one hundred words on its relative merits as compared with any or all of the standard stories.
5. Reduce the story of *Ivanhoe* to the size of *Wee Willie Winkie.*
6. Reduce *The Gold Bug* to two hundred words.
7. Write a short story, using as a model one of Poe's, Maupassant's, or Kipling's.

XV. Memorize

TWO LOVERS

Two lovers by a moss-grown spring:
They leaned soft cheeks together there,
Mingled the dark and sunny hair,

And heard the wooing thrushes sing.
O budding-time!
O love's best prime!

Two wedded from the portal stepped:
The bells made happy carolings;
The air was soft as fanning wings;
White petals on the pathway slept.
O pure-eyed bride!
O tender pride!

Two faces o'er a cradle bent:
Two hands above the head were locked;
These pressed each other while they rocked;
Those watched a life that love had sent.
O solemn hour!
O hidden power!

Two parents by the evening fire:
The red light fell about their knees
On heads that rose by slow degrees
Like buds upon the lily spire.
O patient life!
O tender strife!

The two still sat together there;
The red light shone about their knees,
But all the heads by slow degrees
Had gone and left that lonely pair
O voyage fast!
O vanished past!

The red light shone upon the floor
And made the space between them wide;
They drew their chairs up side by side;
Their pale cheeks joined, and said, "Once more!"
O memories!
O past that is!

GEORGE ELIOT.

CHAPTER VII

DESCRIPTION AND EXPOSITION

"In his own words, the only test of writing that he knew was this: 'If there is anywhere a thing said in two sentences that could have been as clearly and as engagingly and as forcibly said in one, then it 's amateur work.' " — GRAHAM BALFOUR, *Life of Stevenson*, p. 346.

I. Artistic Description

DESCRIPTION has two chief forms: scientific description, whose object is to teach; and embellished description, whose object is to move. Most artistic descriptions are word pictures of landscapes, settlements, buildings, people, or animals. The purpose of artistic description is to arouse through one or more of the sense images such emotions as affection, sadness, fear, or awe. The writer does not attempt a complete description; he selects only those details which will create in his readers the desired mood and he omits the rest. In *The Old Manse*, for example, Hawthorne wishes by the beauty of the setting and the atmosphere of "peace and quietness" to arouse in us an affection for the "soft stream" of Concord.

II. Model for Description of a Place

CONCORD

We stand now on the river's bank. It may well be called the Concord — the river of peace and quietness — for it is certainly the most inexcitable and sluggish stream that ever loitered imperceptibly towards its eternity, the sea. . . . It slumbers between broad prairies, kissing the long meadow-grass, and bathes the overhanging boughs of elder bushes and

willows or the roots of elms and ash trees and clumps of maples. Flags and rushes grow along its plashy shore; the yellow water-lily spreads its broad flat leaves on the margin, and the fragrant white pond-lily abounds, generally selecting a position just so far from the river's brink that it cannot be grasped save at the hazard of plunging in. . . . In the light of a calm and golden sunset this slumberous stream becomes lovely beyond expression — the more lovely for the quietude that so well accords with the hour, when even the wind, after blustering all day long, usually hushes itself to rest. Each tree and rock and every blade of grass is distinctly imaged, and, however unsightly in reality, assumes ideal beauty in the reflection. The minutest things of earth and the broad aspect of the firmament are pictured equally without effort and with the same felicity of success. All the sky glows downward at our feet; the rich clouds float through the unruffled bosom of the stream like heavenly thoughts through a peaceful heart. — NATHANIEL HAWTHORNE, *Mosses from an Old Manse.*

III. Problems

1. Write a place description, introducing details that produce the effect of life or movement.
2. Describe a scene in which a building or a group of buildings is the central object of interest.
3. Select for your title some abstract noun, such as "Desolation," "Splendor," "Loneliness," "Silence," "Confusion," "Solitude," or "Mystery," and describe a scene which will convey that impression.
4. In the mood of "Concord" describe your favorite locality.

IV. Unity in Description

We have already noticed that every description has a salient characteristic. Our theme will have unity if by a judicious selection of details we employ only those which present and emphasize that impression. One of the most difficult problems is to put in just enough details to make the picture vivid, but not enough to

confuse readers. Efficiency requires that we use the fewest means possible to secure the desired result.

V. Personal Description

Personal description or word portraiture is the depiction of individuals. It is best developed by first outlining the figure against a suitable background and stating the chief impression given by the individual. Then should follow details of physical appearance and costume, the usual order being from head to foot. In addition, you may include all characteristic motions or gestures, varied expressions of the face, the voice and laugh, and behavior under certain conditions; in brief, you may present any details that will assist in the revelation of the person's own peculiar individuality.

VI. Model for Personal Description

AN OLD SEA DOG

Immediately there appeared, coming slowly up above the bulkhead of the cabin, another bulkhead — human and very large — with one stationary eye in a mahogany face, and one revolving one, on the principle of some light-houses. This head was decorated with shaggy hair, like oakum, which had no governing inclination toward the north, east, west, or south, but inclined to all four quarters of the compass and to every point upon it. The head was followed by a perfect desert of chin, and by a shirt collar and neckerchief, and by a dreadnaught pilot coat, and by a pair of dreadnaught pilot trousers, whereof the waistband was so very broad and high that it became a succedaneum for a waistcoat, being ornamented near the wearer's breastbone with some massive wooden buttons, like backgammon men. As the lower portions of these pantaloons became revealed, Bunsby stood confessed; his hands in their pockets, which were of vast size, and his gaze directed, not to Captain Cuttle or the ladies, but the masthead. — Charles Dickens, *Dombey and Son.*

VII. Problems

1. Describe an approaching stranger.
2. Write a description of some person whom you know intimately.
3. Describe some person known to most of the class.
4. Write a word portrait suggested by one of the following topics:
   (*a*) The Beggar.
   (*b*) My Chum.
   (*c*) A Street Urchin.
   (*d*) The Face I Know Best.
   (*e*) A Portrait of ——.
   (*f*) Our Football Captain.

VIII. Coherence or Continuity in Description

Unity of effect is attained by assigning to a person or object a fundamental quality. To secure this image it is necessary to select details which convey the desired impression and give them an orderly and definite arrangement. When details follow one another in the order of their appearance to the observer or their relative importance, when ideas are expressed in concrete words and in clear-cut sentences, the paragraph is said to have coherence or continuity.

IX. Emphasis in Description

In the paragraph, as in the sentence, the emphatic places are the beginning and the end. If possible, the fundamental impression should be stated definitely in the first sentence so that the readers may perceive at once this salient characteristic. Then, if your paragraph has continuity, each sentence will strengthen this impression. Finally, your closing sentence may often be a summarizing one, thus maintaining the unity of your paragraph and making it clear and emphatic.

X. Scientific Description

The purpose of scientific description is to give such exact details regarding any person or object that it may readily be identified. This kind of description is really a simple inventory of the characteristics of an object, and for its development those details are selected which mark the object as belonging to a particular class. A scientific description usually begins with a definition of the object selected, then states the family or class to which it belongs and its habitat, and concludes with an exact and minute description of the structure and habits of the object.

XI. Problem

By writing first a scientific and then an artistic description of the same thing, fix firmly and forever in mind the distinction between these two kinds of writing.

XII. Models

1. The dimensions of a football field are one hundred and sixty by three hundred and thirty feet. The field is crossed from side to side by parallel lines ten yards apart — a fact from which it takes the name "gridiron." At each end of the field, in the middle of the boundary line, are two upright posts, eighteen and a half feet apart, crossed at a distance of twenty feet from the ground by a bar painted white. The uprights are called "goal posts," the cross-piece "the bar," the lines the "ten-yard line," "twenty-yard line," and so forth, numbering from the goal posts to the middle of the field. The boundaries at the sides are called the "side lines." The best football field is of tough turf, which absorbs moisture readily, lessens danger from falls, and affords firm footing and opportunity for speedy running.

2. A long dun quiet space, with patches of bare earth here and there, and a few dying weeds — this is the football field in the off-season. There is nothing about it now to pro-

claim its coming pride. But some day there will be two gallows-like affairs of timber twenty feet high and more than a dozen broad, one at each end; the field will be filled up with innumerable cross-lines, further apart in the middle than an active man could jump, but apparently growing closer and closer together towards the ends, and the whole will look like an immense piece of underdone toast with a couple of toothpicks stuck up at each end. So it will lie in October, in the days of its glory, waiting with its stiff, broad, whitewash lines, technically called "ten-yard lines," for twenty-two ugly demons in dirty armor to come out and frolic over it.

XIII. Written Composition

Assignment 1:

(*a*) Write a paragraph giving a stranger a clear idea of the size, shape, and facilities of the gymnasium of your school.

(*b*) Write a second paragraph giving a spirited picture of the same gymnasium as it might appear some night when an exciting game of basketball is in progress.

Assignment 2:

(*a*) Write a paragraph giving clear information concerning the size, shape, and plan of the auditorium of your school.

(*b*) Write a second paragraph giving an artistic picture of the same auditorium, crowded to capacity, some evening when a play is about to be presented.

Assignment 3:

Suggest ten other subjects that might be treated on the same plan.

Assignment 4:

Find another expository and another descriptive paragraph both treating of the same subject.

Assignment 5:

In one of the studies other than English that you are now studying in school select a subject that can be described both scientifically and artistically.

XIV. Description and Exposition

It is difficult to tell where scientific description ends and the exposition of material objects begins. Indeed for practical purposes the two are identical. If, however, we desire to make a fine distinction, we may say that, as long as we are explaining only the external characteristics of material objects, we are composing scientific descriptions, but that, as soon as we begin to analyze their fundamental structure, we pass over into the field of exposition. Description, in other words, deals only with those things which are capable of being seen, heard, touched, tasted, or smelled. Exposition deals with ideas. Pure exposition deals only with ideas.

XV. Memorize

WAITING

Serene, I fold my hands and wait,
Nor care for wind, or tide, or sea;
I rave no more 'gainst time or fate,
For lo, my own shall come to me.

I stay my haste, I make delays,
For what avails this eager pace?
I stand amid the eternal ways,
And what is mine shall know my face.

Asleep, awake, by night or day,
The friends I seek are seeking me;
No wind can drive my bark astray,
Nor change the tide of destiny.

What matter if I stand alone?
I wait with joy the coming years;
My heart shall reap where it has sown,
And garner up its fruit of tears.

The waters know their own, and draw
  The brook that springs in yonder height;
So flows the good with equal law
  Unto the soul of pure delight.

The stars come nightly to the sky;
  The tidal wave unto the sea;
Nor time, nor space, nor deep, nor high,
  Can keep my own away from me.

JOHN BURROUGHS.

CHAPTER VIII

EXERCISES IN EXPOSITION

. . . It is a rule, without any exception, in all kinds of composition, that the principal idea, the predominant feeling, should never be confounded with the accompanying decorations. It should generally be distinguished from them by greater simplicity of expression, as we recognize Napoleon in the pictures of his battles, amidst a crowd of embroidered coats and plumes, by his gray cloak and his hat without a feather. — Thomas Babington Macaulay, *Criticisms on the Principal Italian Writers. Petrarch.*

I. Project I

Describe a school.

II. Model I

MOHAMMEDAN SCHOOLS

The Mohammedan school is a crude and picturesque institution. In *The Arabian Nights* there are two stories which indirectly at least give vivid but not flattering pictures of Arabian pedagogues. These are entitled "The Broke-Back Schoolmaster" and "The Split-Mouth Schoolmaster."

The Broke-Back Schoolmaster held his sixty or seventy boys with so tight a rein that, when they heard him sneeze, they had to lay down their writing tablets and stand up with their arms crossed and exclaim, "Allah have ruth upon thee, O our Lord!" And if any of the lads failed to do this he was wont to bash him with a severe bashing. One day he took the boys to a suburb for an outing. Thirst seized them, and to get water he had them let him down to the bottom of a well. When they had been satisfied, he bade them draw him up, which they proceeded to do, but, when he had almost reached the kerbstone of the well, he sneezed, whereupon they all let go their hold, folded their arms, and

cried, "Allah have ruth upon thee, O our Lord!" but as soon as they loosed their hold he fell into the bottom of the well and brake his back.

The Split-Mouth Schoolmaster had eighty boys. He was so strict that he would not dismiss them till sundown. As boys love naught save play and foregathering in the streets, they combined to play him a trick. So the next morning each boy as he came in said to the master, "Thy safety, Lord, how yellow is thy face." This scared him so much that he retired to the harem, where the head monitor presently brought him 20 cents, which he had collected from the boys, and said, "Take this, O our Lord, and expend the money upon thy health." Thereupon the teacher said to himself, "Every week thou dost not collect as much as 20 cents from the boys." Therefore he gave the boys a holiday. For ten days thereafter the same process was repeated, the master getting 20 cents a day and the boys a holiday. On the tenth day, however, when the monitor came with the money, the master had in his hand a boiled egg which he purposed eating, but on sighting the boy he thought, "An he see thee feeding he will cut off the supplies." So he crammed the egg into his chops. Hereupon the lad cried, "O my Lord, thy cheek is much swollen," drew forth a whittle, seized his cheek, and slit it, whereupon the egg fell out, which was the cause of the splitting of his mouth and the reduction of his income from $1.40 to 20 cents a week.

The Moslem school has no forms, no desks, few books. The equipment consists of a number of whitewashed boards about the size of foolscap (whereon are written the lessons), a pen and ink, a book, and a switch or two. The teacher, squatting on the ground with his pupils, repeats the lessons in a sonorous sing-song and is imitated by the urchins. The switch is used to secure attention and lazy boys are speedily expelled. When the first chapter of the Koran has been learned, the pupils have a parade. After the first, the last chapter is learned, then the last but one, and so on backwards. The main merit of these schools is the uproar, which teaches the boy to concentrate. As Dr. Wilson of Bombay says, the young idea is taught to shout as well as to shoot.

III. Exercises

1. How many paragraphs are there in the model?
2. What is the subject of each?
3. Observe how narration is used as a means of exposition.
4. Write in four paragraphs a description of your own school, of any American school, or of American schools in general. Use the same framework that you find in the model.

IV. Project II

Explain why a certain fact is so, basing your conclusion on observation and the consequent collection of data. This is really a process of reasoning from a known effect to an unknown cause.

V. Model II

CATS AND CLOVER

I find from experiments that humble-bees are almost indispensable to the fertilization of the heartsease (*Viola tricolor*), for other bees do not visit this flower. I have also found that the visits of bees are necessary for the fertilization of some kinds of clover: for instance, twenty heads of Dutch clover (*Trifolium repens*) yielded 2290 seeds, but twenty other heads protected from bees produced not one. Again, one hundred heads of red clover (*T. pratense*) produced 2700 seeds, but the same number of protected heads produced not a single seed. Humble-bees alone visit red clover, as other bees cannot reach the nectar. . . . Hence we may infer as highly probable that, if the whole genus of humble-bees became extinct or very rare in England, the heartsease and red clover would become very rare or wholly disappear. The number of humble-bees in any district depends in great measure on the number of field-mice, which destroy their combs and nests . . . Now the number of mice is largely dependent, as every one knows, on the number of cats. . . . Hence it is quite credible that the presence of a feline animal in large numbers in a district might determine, through the intervention first of mice and then of bees, the frequency of

certain flowers in that district. — CHARLES ROBERT DARWIN, *Origin of Species.*

VI. Exercises

Show by facts observed that one of the following propositions is true or false:

(*a*) The disappearance of our suburban electric railways is due to the invention of the pneumatic tire.

(*b*) The very law that molds a tear
And bids it trickle from its source,
That law preserves the earth a sphere,
And guides the planets in their course.

(*c*) The United States to-day produces more crime and more virtue than any other nation. Both spring from the same source.

(*d*) Machinery produces more evil than good.

(*e*) People rather than location make a city prosperous.

VII. Project III

Write a paragraph to show that some existing situation is strange and illogical. Begin with a clear-cut topic sentence. Use illustrations and contrasts.

VIII. Model III

We have always thought it strange that, while the history of the Spanish empire in America is familiarly known to all the nations of Europe, the great actions of our countrymen in the East should, even among ourselves, excite little interest. Every schoolboy knows who imprisoned Montezuma, and who strangled Atahualpa. But we doubt whether one in ten, even among English gentlemen of highly cultivated minds, can tell who won the battle of Buxar, who perpetrated the massacre of Patna, whether Surajah Dowlah ruled in Oude or in Travancore, or whether Holkar was a Hindoo or a Mussulman. Yet the victories of Cortez were gained over savages who had no letters; who were ignorant of the use of metals; who had not broken in a single animal to labor; who wielded no better weapons than those which

could be made out of sticks, flints, and fish-bones; who regarded a horse-soldier as a monster, half man and half beast; who took an arquebusier for a sorcerer, able to scatter the thunder and lightning of the skies. The people of India, when we subdued them, were ten times as numerous as the Americans whom the Spaniards vanquished, and were, at the same time, quite as highly civilized as the victorious Spaniards. They had reared cities larger and fairer than Saragossa or Toledo, and buildings more beautiful and costly than the Cathedral of Seville. They could show bankers richer than the richest firms of Barcelona or Cadiz, viceroys whose splendor far surpassed that of Ferdinand the Catholic, myriads of cavalry and long trains of artillery which would have astonished the Great Captain. It might have been expected that every Englishman who takes any interest in any part of history would be curious to know how a handful of his countrymen, separated from their home by an immense ocean, subjugated, in the course of a few years, one of the greatest empires in the world. Yet, unless we greatly err, this subject is, to most readers, not only insipid, but positively distasteful. — T. B. Macaulay, *Essay on Lord Clive.*

IX. Exercises

1. Read the model, making sure that you understand every word and sentence.
2. To test this, explain who or what the following are:

Montezuma	Mussulman
Atahualpa	Cortez
Buxar	Saragossa
Surajah Dowlah	Toledo
Oude	Seville
Travancore	Cadiz
Hindoo	Ferdinand

   Try to do this exercise by using your mind instead of consulting books. Macaulay tells you the answers, if you will read between the lines.
3. Find a subject that can be treated like the subject of the model. By the way, what is the subject of the model?

4. Write out a topic sentence for the subject you have chosen. For instance: "It is strange that so many Americans should be familiar with London yet ignorant of Washington."
5. Expand this topic sentence (or some other) into a paragraph like the model.

X. Model IV

We would by no means disparage the ladies of the sixteenth century or their pursuits. But we conceive that those who extol them at the expense of the women of our time forget one very obvious and very important circumstance. In the time of Henry the Eighth and Edward the Sixth, a person who did not read Greek and Latin could read nothing, or next to nothing. The Italian was the only modern language which possessed anything that could be called a literature. All the valuable books then extant in all the vernacular dialects of Europe would hardly have filled a single shelf. England did not yet possess Shakespeare's plays and the *Faëry Queen*, nor France *Montaigne's Essays*, nor Spain *Don Quixote*. In looking round a well-furnished library, how many English or French books can we find which were extant when Lady Jane Grey and Queen Elizabeth received their education? Chaucer, Gower, Froissart, Comines, Rabelais, nearly complete the list. It was therefore absolutely necessary that a woman should be uneducated or classically educated. Indeed, without a knowledge of one of the ancient languages no person could then have any clear notion of what was passing in the political, the literary, or the religious world. The Latin was in the sixteenth century all, and more than all, that the French was in the eighteenth. It was the language of courts as well as of the schools. It was the language of diplomacy; it was the language of theological and political controversy. Being a fixed language, while the living languages were in a state of fluctuation, and being universally known to the learned and the polite, it was employed by almost every writer who aspired to a wide and durable reputation. A person who was ignorant of it was shut out from all acquaintance, not merely with Cicero and Virgil, not merely with heavy treatises on canon-law and school-

divinity, but with the most interesting memoirs, State papers, and pamphlets of his own time; nay, even with the most admired poetry and the most popular squibs which appeared on the fleeting topics of the day — with Buchanan's complimentary verses, with Erasmus's Dialogues, with Hutten's Epistles.

This is no longer the case. All political and religious controversy is now conducted in the modern languages. The ancient tongues are used only in comments on the ancient writers. The great productions of Athenian and Roman genius are indeed still what they were. But though their positive value is unchanged, their relative value, when compared with the whole mass of mental wealth possessed by mankind, has been constantly falling. They were the intellectual all of our ancestors. They are but a part of our treasures. Over what tragedy could Lady Jane Grey have wept, over what comedy could she have smiled, if the ancient dramatists had not been in her library? A modern reader can make shift without Œdipus and Medea while he possesses Othello and Hamlet. If he knows nothing of Pyrgopolynices and Thraso, he is familiar with Bobadil and Bessus, and Pistol and Parolles. If he cannot enjoy the delicious irony of Plato, he may find some compensation in that of Pascal. If he is shut out from Nephelococcygia, he may take refuge in Lilliput. We are guilty, we hope, of no irreverence towards those great nations to which the human race owes art, science, taste, civil and intellectual freedom, when we say that the stock bequeathed by them to us has been so carefully improved that the accumulated interest now exceeds the principal. We believe that the books which have been written in the languages of Western Europe during the last two hundred and fifty years — translations from the ancient languages, of course, included — are of greater value than all the books which at the beginning of that period were extant in the world. With the modern languages of Europe English women are at least as well acquainted as English men. When, therefore, we compare the acquirements of Lady Jane Grey with those of an accomplished young woman of our own time, we have no hesitation in awarding the superiority to the latter. — T. B. Macaulay, *Essay on Bacon.*

XI. Exercises

1. Devise a title for the model.
2. For each paragraph.
3. Find the topic sentence of each paragraph.
4. Without consulting books of reference explain who or what each of the following is:

Henry VIII	Edward VI	Faëry Queen
Don Quixote	Lady Jane Grey	Queen Elizabeth
Chaucer	Froissart	Cicero
Virgil	Œdipus	Medea
Othello	Hamlet	Thraso
Pistol	Nephelococcygia	Lilliput

5. Try to prove that the boy of to-day is superior to the boy of 1830.
6. Write a theme showing that Alvin York, Byrd, or Lindbergh are not inferior to Achilles, John Smith, or Daniel Boone.
7. Find a subject of your own which may be developed by contrasting the present with the past.
8. Are we superior in all respects to our ancestors?

XII. Project IV

Exposition is often secured through description. In the following model Thackeray is not describing a bill of fare but is explaining the improvement that took place in the manners of Englishmen between 1750 and 1850. He does this not by analyzing their character but by telling what they did. Our project is to write an exposition on the same plan. Choose your own subject, if you can think of one. If not, try one of these:

Roosters	My Uncle
Bull Dogs	The Wise Farmer
Two Radio Comedians	Parrots
A Movie Villain	Monkeys
A Newspaper Family in Cartoons	The Perfect Teacher

OUR CULTURED ANCESTORS

There exists a curious document descriptive of the manners of the last age. His lordship was at home to dinner at three

o'clock to receive his guests. Seven of them sat down at dinner. These persons of fashion began their dinner with a sirloin of beef, fish, a shoulder of veal, and a tongue. All made a considerable inroad on the sirloin and the shoulder of veal with the exception of Sir John, who had no appetite, having already partaken of a beefsteak and two mugs of ale, besides a tankard of March beer as soon as he got out of bed. They drank claret, which the master of the house said should always be drunk after fish. After the first course came almond-pudding, fritters (which the Colonel took with his hands out of the dish, in order to help the brilliant Miss Notable), chickens, black puddings, and soup. Various jocular remarks passed from the gentlefolks to the servants. The tea cost thirty shillings a pound in those days. After the puddings, sweet and black, the fritters and soup, came the third course, of which the chief dish was a hot venison pasty. Besides the pasty, there were a hare, a rabbit, some pigeons, partridges, a goose, and a ham. And so, the dinner over, the host said, "Hang saving, bring us up a ha'porth of cheese." — WILLIAM M. THACKERAY, *English Humourists*. (Abridged.)

XIII. Exercises on Model IV

1. Has this model a topic sentence?
2. If not, write one.
3. What kind of exposition have we here?
4. What moral, if any, does it teach?

XIV. Study or Memorize

EPISTLE TO A YOUNG FRIEND

I

I lang hae thought, my youthfu' friend,
A something to have sent you,
Tho' it should serve nae ither end
Than just a kind memento:
But how the subject-theme may gang,
Let time and chance determine:
Perhaps it may turn out a sang;
Perhaps, turn out a sermon.

II

Ye'll try the world soon, my lad;
And, Andrew dear, believe me,
Ye'll find mankind an unco squad,
And muckle they may grieve ye:
For care and trouble set your thought,
Ev'n when your end's attainèd:
And a' your views may come to nought,
Where ev'ry nerve is strainèd.

III

I'll no say, men are villains a':
The real, harden'd wicked,
Wha hae nae check but human law,
Are to a few restricked;
But, och! mankind are unco weak
An' little to be trusted;
If Self the wavering balance shake,
It's rarely right adjusted!

IV

Yet they wha fa' in Fortune's strife,
Their fate we should na censure;
For still, th' important end of life
They equally may answer:
A man may hae an honest heart,
Tho' poortith hourly stare him;
A man may tak a neebor's part,
Yet hae nae cash to spare him.

V

Ay free, aff han', your story tell,
When wi' a bosom cronie;
But still keep something to yoursel
Ye scarcely tell to onie:
Conceal yoursel as weel's ye can
Frae critical dissection:
But keek thro' ev'ry other man
Wi' sharpen'd, sly inspection.

VI

The sacred lowe o' weel-plac'd love,
  Luxuriantly indulge it;
But never tempt th' illicit rove,
  Tho' naething should divulge it:
I waive the quantum o' the sin,
  The hazard of concealing;
But, och! it hardens a' within,
  And petrifies the feeling!

VII

To catch Dame Fortune's golden smile,
  Assiduous wait upon her;
And gather gear by ev'ry wile
  That's justify'd by honour:
Not for to hide it in a hedge,
  Nor for a train-attendant;
But for the glorious privilege
  Of being independent.

VIII

The fear o' Hell's a hangman's whip
  To haud the wretch in order;
But where ye feel your honour grip,
  Let that ay be your border:
Its slightest touches, instant pause —
  Debar a' side-pretences;
And resolutely keep its laws,
  Uncaring consequences.

ROBERT BURNS.

CHAPTER IX

EXERCISES IN SENTENCE STRUCTURE

"He was so fired with reading Scott's 'Lay' and 'Marmion,' the former of which he got entirely and the latter almost entirely by heart, merely from his delight in reading them, that he determined on writing himself a poem in six cantos, which he called the 'Battle of Cheviot.' " — GEORGE OTTO TREVELYAN, *Life of Macaulay*, vol. I, chap. I.

I. Kinds of Sentences

ACCORDING to use sentences are classified as *declarative*, *interrogative*, *exclamatory*, and *imperative;* while according to form they are considered as *simple*, *complex*, and *compound*. The nature of the thought to be expressed not only determines the form of sentence to be used, but also in what order the ideas that constitute the sentence shall be presented. When classified according to the arrangement of their ideas, sentences are spoken of as *loose*, *periodic*, *compromise*, and *balanced*. For explanations of the nature of these various kinds of sentences, the student is referred to his grammar and to Miller's *New English Composition*, Books I, II, and III. See Indexes.

II. The Use of Simple, Compound, and Complex Sentences

1. A thought that is clear, terse, and not complicated finds expression in a simple sentence.

2. When the main idea of the sentence cannot be adequately developed by means of a word or a phrase, it is often necessary to add a subordinate clause. When the sentence contains an idea of concession, purpose,

condition, comparison, time, place, or manner, it can be given its correct shade of relation to the principal thought much more easily by subordination, thus producing the complex sentence.

3. A thought may be a combination of several related thoughts of equal importance, and so require for its expression a compound sentence. When a clause adds to or continues the thought of the other clause, when it is in contrast with it, when it offers a choice from it, or when it gives the effect of the cause stated in the first clause, a compound sentence structure is necessary.

III. Loose, Periodic, Compromise, and Balanced Sentences

1. The loose sentence is used, especially in description and narration, to secure an easy conversational effect, but care must be taken that it is not composed of loosely connected phrases and clauses.

2. In the periodic sentence the thought rises with increasing force until the end; thus it catches and holds the attention of the reader because of its element of suspense. A periodic sentence shows firmness and unity of structure because the writer must constantly keep in mind the significant point which he wishes his sentence to make. Related, in a way, to the periodic sentence is one arranged in order of climax; that is, with its thoughts gradually increasing in importance until it reaches an impressive close.

3. Many well-written sentences are composite in structure, partly loose and partly periodic. Such sentences are called *compromise sentences.*

4. The balanced sentence is effective because it makes prominent the important words through anti-

thesis and pleases because of the symmetry of its construction. However, the use of the accurately balanced sentence is justified only when there is a real contrast of ideas to be expressed.

IV. The Value of Long and Short Sentences

1. The short sentence is simple, clear, direct; and a succession of short sentences gives briskness of movement. Consequently, topic, transition, or summarizing sentences should often be short.

2. The merits of the long sentence are that it secures proper subordination, has dignity and rhythm, and is really briefer than the short sentences it includes. Long sentences are especially effective for explanations, particulars, and details.

3. However, the best effect is secured by a skillful variation of long and short sentences.

V. The Sentences in the Paragraph

The central idea of a paragraph is usually expressed definitely in one of the sentences of the paragraph, called the *topic sentence.* The topic sentence is often placed first in the paragraph, especially when a principle is illustrated, some term or idea explained, or a formal proposition defended. Sometimes it is desirable to place the topic sentence last, especially to secure a climax, or to state the central idea after the mind has been prepared for it by explanatory details. Often for emphasis the topic sentence is stated at the beginning of the paragraph and again in different words at the end. In many cases, especially in paragraphs of description and narration, the topic sentence is merely implied.

The first sentence of the paragraph may merely pre-

pare the way for the statement of the topic sentence. Such a sentence is called an *introductory sentence.* Often this first sentence is only a link sentence joining the paragraph just ended with that which is to follow; such a sentence is called a *transition sentence.*

Sometimes the main thought or thoughts of the paragraph are stated in the concluding sentence; this is called a *summarizing sentence.*

A series of sentences having the same grammatical construction and bearing upon the same thought are said to be in *parallel construction.*

VI. Problems

1. Write a loose sentence descriptive of any point of local interest.
2. Compare or contrast by means of a balanced sentence one of the following pairs: Napoleon and Washington; Lindbergh and York; Lee and Grant; George Eliot and Sir Walter Scott.
3. Write a periodic sentence regarding some current event. Make it dramatic by withholding the main thought until the end.
4. Show your belief in the doctrines of one of the political parties by putting your statement in the form of a rhetorical question.
5. Write a sentence to illustrate climax.
6. One to illustrate anti-climax.
7. Write a balanced sentence in which the balance is gained by the use of noun clauses.
8. By infinitives.
9. By adverbial clauses.
10. By restrictive clauses.
11. Make a sentence emphatic by repetition of words, phrases, or clauses.
12. Write a sentence in which there is such an abrupt transition of thought that a dash is necessary for gradation.
13. Write a summarizing sentence for an imaginary para-

graph you have constructed. Make this so clear that the class can readily state your imaginary topic sentence.

14. Write a topic sentence for a paragraph and be ready to tell the method you would use to develop it. Why do you use that method?
15. Write three sentences in parallel construction.
16. Write three sentences bearing on the same subject; then unite them into one by reducing clauses.
17. Write a sentence containing two or more participial phrases.
18. Write a sentence containing a descriptive clause.
19. A restrictive clause.
20. A time clause.
21. A place clause.
22. A clause of manner.
23. A clause of condition.
24. A clause of concession.
25. A clause of cause.
26. A clause of purpose.
27. A clause of result.
28. Write a sentence containing a parenthetical element.
29. Write a sentence containing a noun clause used as subject.
30. Write a sentence with three noun clauses used as object.
31. Write a sentence introduced by *it expletive* followed by a noun clause used as the real subject.
32. Write one introduced by *there expletive* followed by the real subject.
33. Write a compound sentence in which the second statement expresses the idea of addition or continuation of thought.
34. One in which the second statement shows contrast.
35. One in which the second statement shows choice.
36. One in which the second is the result of the first.
37. Find in Bartlett's *Familiar Quotations* and copy into your notebook examples of the foregoing kinds of sentences.
38. Let the class decide who has succeeded best in each problem.

VII. Memorize

ENIGMA ON THE LETTER H

I

'T was whispered in heaven, and muttered in hell,
And echo caught faintly the sound as it fell;
On the confines of earth 't was permitted to rest,
And the depths of the ocean its presence confessed;
'T was seen in the lightning, and heard in the thunder;
'T will be found in the spheres, when riven asunder;
'T was given to man with his earliest breath,
Assists at his birth, and attends him in death;
Presides o'er his happiness, honor, and health,
Is the prop of his house, and the end of his wealth.

II

It begins every hope, every wish it must bound,
And, though unassuming, with monarchs is crowned.
In the heaps of the miser 't is hoarded with care,
But is sure to be lost in his prodigal heir.
Without it the soldier and sailor may roam,
But woe to the wretch who expels it from home.
In the whispers of conscience its voice will be found,
Nor e'er in the whirlwind of passion be drowned.
It softens the heart; and, though deaf to the ear,
It will make it acutely and instantly hear,
But in shade let it rest, like a delicate flower —
Oh, breathe on it softly; it dies in an hour.

CATHERINE MARIA FANSHAWE.

CHAPTER X

INDUCTIVE REASONING

"A man may write at any time if he will set himself doggedly to it." — Dr. Johnson, in James Boswell's *Life of Samuel Johnson*, vol. iv, chap. ii (1773).

I. Kinds of Argumentation

Argumentation, or reasoning, is that form of composition in which the writer or speaker seeks to show how certain conclusions flow from certain facts. In all sound argumentation, there are two processes either performed or implied. These are known as *induction* and *deduction*. Induction starts from particular instances and ends in general conclusions; deduction starts with the conclusions thus obtained and applies them to the solution of specific problems.

Everybody uses induction. It is constantly practiced by farmers, by schoolboys, and even by animals. It leads the farmer to conclude that if he sows barley he shall not reap wheat. It teaches the schoolboy that a cloudy day is the best for catching trout. Even dogs have learned through induction that, though it is safe to run barking in front of a horse, it is not safe to take a similar liberty with an automobile.

Induction is the method to which the world owes the progress which has been made during the last three centuries in all of those practical arts which promote human comfort. As Macaulay says:

> It has lengthened life; it has mitigated pain; it has extinguished diseases; it has increased the fertility of the soil; it has given new securities to the mariner; it has furnished new

arms to the warrior; it has spanned great rivers and estuaries with bridges of form unknown to our fathers; it has guided the thunderbolt innocuously from heaven to earth; it has lighted up the night with the splendor of the day; it has extended the range of the human vision; it has multiplied the power of the human muscles; it has accelerated motion; it has annihilated distance; it has facilitated intercourse, correspondence, all friendly offices, all dispatch of business; it has enabled man to descend into the depths of the sea, to soar into the air, to penetrate securely into the noxious recesses of the earth, to traverse the land in cars which whirl along without horses, and the ocean in ships which run ten knots an hour against the wind.

Induction is based on experimentation and observation. Its processes are well illustrated in the following paragraph:

John's stomach is out of order. The probable cause of this phenomenon is over-indulgence in ice-cream cones. He ate ice-cream cones on Monday and Wednesday and he was kept awake by indigestion all night. He did not eat any on Tuesday and Friday and he was quite well. He ate sparingly of them on Sunday, and was very slightly indisposed in the evening. But at the picnic on the Fourth of July he consumed ten of them, and was so ill that we had to send for the doctor. It cannot have been the bread and butter which he took with them, for he has eaten bread and butter daily for years without being the worse for it. Therefore John's indisposition is due to ice-cream cones.

An analysis of this paragraph shows that its construction is as follows:

Sentence 1. A statement of a known situation or result.

Sentence 2. Its probable cause. This is sometimes known as the *working hypothesis*.

Sentence 3. Probable cause set side by side with known result.

Sentence 4. Lack of this cause set side by side with absence of this result.

Sentence 5. A little of this cause set side by side with a little of this result.

Sentence 6. More of this cause set side by side with more of this result.

Sentence 7. Another possible cause does not produce this result.

Sentence 8. Conclusion: The probable cause is the real cause.[1]

This is a sound process ending in a sound conclusion; but, unless the observations on which the conclusion is based are accurate and sufficiently numerous, such a chain of reasoning may end in a monstrous absurdity. For instance:

(1) The cause of the ability to write good poetry is the possession of three names. (2) For proof of this assertion one has only to remember Samuel Taylor Coleridge, John Boyle O'Reilly, Edgar Allan Poe, Algernon Charles Swinburne, Henry Wadsworth Longfellow, James Russell Lowell,

[1] This analysis of the inductive process is taken from Bacon's *Novum Organum*. He has fine Latin phrases to describe each process. As Macaulay says, "A plain man finds his stomach out of order. He never heard Lord Bacon's name. But he proceeds in the strictest conformity with the rules laid down in the second book of the *Novum Organum*. 'I ate minced pies on Monday and Tuesday and I was kept awake by indigestion all night.' This is the *comparentia ad intellectum instantiarum convenientium* (the evidence afforded by circumstances when the cause and effect come together). 'I did not eat any on Tuesday and Friday, and I was quite well.' This is the *comparentia instantiarum in proximo quae natura data privantur* (the evidence afforded by circumstances when the cause and effect are separated.) 'I ate very sparingly of them on Sunday and was very slightly indisposed in the evening. But on Christmas-day I almost dined on them and was so ill that I was in great danger.' This is the *comparentia instantiarum secundum magis et minus* (the evidence afforded by the presence of more or less of the cause). 'It cannot have been the brandy which I took with them. For I have drunk brandy daily for years without being the worse for it.' This is the *rejectio naturarum* (the rejection of causes). Our invalid then proceeds to what is termed by Bacon the *Vindemiatio* (the vintage), and pronounces that minced pies do not agree with him."

William Cullen Bryant, and John Greenleaf Whittier. (3) Equally great men with only two names could not write poetry; among these we may mention George Washington, Edmund Burke, Andrew Jackson, Horatio Nelson, Daniel Webster, Henry Clay, and Abraham Lincoln. (4) In the South and West of the United States, where the fashion of having three names has met with little favor, little poetry has been written. (5) In New England, where the practice is common, poets are numerous. (6) John Boyle O'Reilly and Edmund Burke were both Irishmen; therefore the being an Irishman does not make a man a poet. (7) Edgar Allan Poe and Abraham Lincoln were both Americans; therefore the being an American does not make a man a poet. (8) Therefore the having three names is the cause of the ability to write poetry.

To refute this chain of reasoning one has only to mention William Shakespeare and Charles James Fox. Therefore, in reasoning, take care that what you assume to be facts are really facts and that they are sufficiently numerous to make it safe to use them as a foundation for a general conclusion.

II. Exercises

1. What is argumentation?
2. What are induction and deduction?
3. How common is inductive reasoning?
4. What is it good for?
5. Write an expository paragraph explaining how induction has accomplished any one of the fifteen things which Macaulay enumerates among its achievements. In order to obtain material for this exercise you will probably have to consult your science teacher.
6. Write an argumentative paragraph with the seven parts found in the model. The following topics are suggested. Take either side of the question:
   (*a*) Owing to science, men now live longer than formerly.
   (*b*) For the disappearance of smallpox we are indebted to vaccination.

(*c*) The high cost of living is due to profiteering.
(*d*) Self-made men are the most successful.
(*e*) He to whom everybody concedes the second place is undoubtedly entitled to the first.
(*f*) The exception proves the rule.
(*g*) To join the party of reform is the last refuge of a scoundrel.
(*h*) Great oaks from little acorns grow.
(*i*) Small pitchers have large ears.
(*j*) Colds are due to microbes.
(*k*) Autocracy breeds assassins.
(*l*) Civil service does not promote efficiency.
(*m*) Assassination has never changed the course of history.
(*n*) Imitation is the sincerest flattery.
(*o*) The truth is always the strongest argument.
(*p*) Familiarity breeds contempt.
(*q*) The best goods need no advertising.
(*r*) Frost ruins more roads than traffic.
(*s*) Automobiles are more economical than horses.
(*t*) Great men are invariably lean.
(*u*) The greatest clerks be not the wisest men.
(*v*) Great wits are sure to madness near allied.
(*w*) England is the mistress of the seas.
(*x*) The British are better soldiers than the Germans.
(*y*) Men are better mathematicians than women.
(*z*) As scientists the English surpass the Germans.
(*aa*) Frederick the Great was a better general than Napoleon.
(*bb*) A topic of your own choice.

III. Composition

1. Take some real phenomenon which has come under your own observation during the last few days. Analyze it according to the model and write out your analysis. Sickness, unusual hilarity, mud on the clothes, the disappearance of money, and engine trouble are among the things that can be diagnosed in this fashion.
2. Write out an account of an experiment in chemistry, physics, or biology, following the model closely.

IV. Suggested Reading

Macaulay's *Essay on Bacon.*

V. Memorize.

A WISH

This only grant me, that my means may lie
Too low for envy, for contempt too high.
Some honor I would have,
Not from great deeds, but good alone;
The unknown are better than ill known.
Rumour can ope the grave.
Acquaintance I would have, but when't depends
Not on the number, but the choice of friends.

Books should, not business, entertain the light,
And sleep, as undisturb'd as death, the night.
My house a cottage, more
Than palace, and should fitting be,
For all my use, not luxury.
My garden painted o'er
With nature's hand, not art's; and pleasures yield,
Horace might envy in his Sabine field.

Thus would I double my life's fading space,
For he that runs it well, twice runs his race.
And in this true delight,
These unbought sports, this happy state,
I would not fear nor wish my fate,
But boldly say each night,
To-morrow let my sun his beams display,
Or in clouds hide them; I have liv'd to-day.

ABRAHAM COWLEY.

CHAPTER XI

DEDUCTIVE REASONING

"When I was about eight years old, I covered two sides of a slate with Thomsonian blank verse in praise of flowers, Thomson being then the only poet I knew." — ALFRED LORD TENNYSON.

I. Induction and Deduction

IN inductive reasoning, the starting-point is a known result, the end an unknown cause. Hence the process is sometimes called *a posteriori* reasoning, or reasoning from something that has followed. In deductive reasoning the starting-point is a known cause, the end an unknown conclusion. Hence the process is sometimes called *a priori* reasoning, or reasoning from something that precedes. The processes used in biology, chemistry, and physics are mainly inductive; those employed in geometry are mainly deductive. For the analysis of inductive reasoning, the world is indebted to Francis Bacon of England (1561–1626); for that of deductive to Aristotle of Greece (384–322 B.C.), the pupil of Plato and teacher of Alexander the Great.

II. Deductive Reasoning

In deductive reasoning the starting-point is a general principle or conclusion, from which the writer proceeds to the solution of a specific problem. The simplest form of deduction is seen in the *Syllogism*, which may be defined as a form of deductive reasoning in which a general principle, based on induction and called the *Major Premise*, is set side by side with a specific fact, likewise proved by induction, and called

the *Minor Premise*, and a specific conclusion extracted from the comparison. For example:

Major Premise: Successful vaccination (a) constitutes a perfect protection against smallpox (b).

Minor Premise: John (c) has been successfully vaccinated (a).

Conclusion: Therefore John (c) is immune to smallpox (b).

In other words, things which are equal to the same thing are equal to each other. That is to say:

$$a = b$$
$$a = c$$
$$\text{Therefore } b = c$$

Syllogistic reasoning, however, is full of pitfalls for the unwary. Its soundness depends first on the soundness of the premises; they must be facts. Secondly, the terms which are identical in the two premises and in the conclusion must be identical in meaning. In the following syllogisms the joke rests on the fact that, while identical in form, the terms differ in meaning:

1. *Major Premise:* No cat has two tails.
   Minor Premise: One cat has one tail more than no cat.
   Conclusion: Therefore one cat has three tails.
2. *Major Premise:* Students go to college to improve their faculties.
   Minor Premise: Their professors are their faculties.
   Conclusion: Therefore students go to college to improve their professors.

III. Exercises

1. Find in your geometry an example of syllogistic reasoning.
2. Manufacture a syllogism, write it out, and bring it to class for the inspection and criticism of your classmates.
3. Find in some book, magazine, or paper, a paragraph containing a specimen of deductive reasoning, copy it into your notebook, and reduce it to the form of a syllogism.

4. Reduce the following paragraph to the form of a syllogism:

"To all his scandalous abuse of my private life I answer that I have always lived among you. If you know me to be such a monster as he would have you believe me, refuse to hear me now. Forget my services to the state! Rise up and condemn me! But, if you know that my character and family are better than his and as good as yours, then give his statements the credit they deserve (that is to say, none at all) and hear me with the same good-will with which you have so often favored me in the past." — DEMOSTHENES, *On the Crown.*

IV. Enthymemes

Just as a metaphor is an implied simile, an enthymeme is an implied syllogism. Its etymology is *en* = in + *thymos* = mind, and it thus means something kept in mind or implied, though not expressed. Webster defines an enthymeme as an argument with only two propositions, a syllogism with one term omitted. "We are dependent and hence should be humble" is an enthymeme. Here the major premise is suppressed. The complete syllogism would be: "dependent creatures should be humble; we are dependent creatures; therefore we should be humble." All argumentation swarms with enthymemes, just as all language swarms with metaphors. The exercise of reducing enthymemes to syllogisms will do as much perhaps to quicken and invigorate the natural understanding as the study of geometry, especially if it be continued until it becomes a habit.

V. Exercises

1. Construct the syllogisms suggested by the following enthymemes:

(*a*) John will succeed because he has a college education.

(*b*) Henry is happy because he has plenty of money.
(*c*) This dog must be angry because he is growling.
(*d*) Candy is nutritious because it is made of sugar.
(*e*) Socrates is mortal because he is a man.
(*f*) This ring is valuable because it is made of gold.
(*g*) I ought not to study algebra because it is a difficult subject.
(*h*) Charles is a fool because he wears a white necktie.

2. (*a*) Which of these eight syllogisms are unreasonable?
(*b*) Reconstruct all that are faulty, retaining the same conclusion in each case.

VI. Suggested Reading

Pope's *Essay on Criticism.*

VII. Memorize

BUGLE-SONG

The splendor falls on castle walls
And snowy summits old in story;
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle — blow! set the wild echoes flying:
Blow, bugle! Answer, echoes! dying, dying, dying.

O hark! O hear, how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow! let us hear the purple glens replying.
Blow, bugle! Answer, echoes! dying, dying, dying.

O love, they die in yon rich sky!
They faint on hill, or field, or river;
Our echoes roll from soul to soul,
And grow for ever and for ever.
Blow, bugle — blow! set the wild echoes flying!
And answer, echoes — answer! dying, dying, dying.

ALFRED, LORD TENNYSON.

CHAPTER XII

INDUCTION AND DEDUCTION COMBINED

"It is the great point of these imitations that there still shines, beyond the student's reach, his inimitable model." — ROBERT LOUIS STEVENSON.

I. Problem

PROVE a proposition by first establishing your premises, by induction or deduction, and then uniting them by means of a syllogism or enthymeme.

II. Historical Note

In the year 63 B.C. Marcus Tullius Cicero was consul of Rome. Lucius Sergius Catiline was at that time leader of the dissolute young nobles. In the hope of avoiding the payment of his debts, he formed a conspiracy to overthrow the government, but the plot was discovered by Cicero and denounced in his four great orations against Catiline. The result was that Catiline fled from Rome, several of his fellow conspirators were seized and executed, he himself was slain in battle, and his memory in all subsequent ages has been held up to execration. There is a vivid picture of the situation in Rome prior to the discovery of the plot in a story by Macaulay called *A Fragment of a Roman Tale*. In the following paragraphs Macaulay undertakes to prove that Catiline was not as black as Cicero paints him:

III. Model

(1) On the showing of the accusers, the accused seem entitled to an acquittal. (2) Catiline, we are told, murdered his

own son. (3) His house was a den of gamblers and debauchees. (4) No young man could cross his threshold without danger to his fortune and reputation.[1] (5) We are told that the plot was the most wicked and desperate ever known, and, almost in the same breath, that the great body of the people and many of the nobles favored it; that the richest citizens of Rome were eager for the spoliation [2] of all property and its highest functionaries [3] for the destruction of all order; [4] that Crassus,[5] Cæsar,[6] the Prætor [7] Lentulus, one of the consuls of the year,[8] one of the consuls elect,[9] were proved or suspected to be engaged in a scheme for subverting institutions to which they owed the highest honors and introducing universal anarchy.[10] (6) Finally, we are told that the magistrate [11] who was universally allowed to have saved all classes of his countrymen from conflagration and massacre rendered himself so unpopular by his conduct that a marked insult was offered to him at the expiration of his office and a severe punishment inflicted on him shortly after.

(1) Sallust [12] tells us what, indeed, the letters and speeches of Cicero sufficiently prove, that some persons considered the shocking and atrocious parts of the plot as mere inventions of the government, designed to excuse its unconstitutional measures. (2) We must confess ourselves to be of that opinion. (3) The charges brought against the conspirators are so inconsistent and improbable that we give no credit whatever to them. (4) If our readers think this scepticism unreasonable, let them turn to the contemporary [13] accounts of the Popish plot. [14] (5) A person who should form his judgment from these pieces alone would believe that London was set on fire by the Papists and that Sir Edmondsbury Godfrey [15] was murdered for his religion. (6) Yet these stories are now altogether exploded.[16] (7) They have been abandoned by statesmen to aldermen, by aldermen to clergymen, by clergymen to old women, and by old women to Sir Harcourt Lees.[17] — MACAULAY, *Essay on History.*

IV. Analysis of Model

The first paragraph of this argument is constructed as follows:

Sentence 1. A topic sentence — The accusers have not made out a good case.

Sentences 2, 3, and 4. According to the accusers themselves, the plot was atrocious.

Sentence 5. According to the accusers themselves, those who had the strongest motives for opposing the plot were for it.

Sentence 6. Cicero who, according to the accusers themselves, saved the state, was punished for doing it.

Here we have a good example of inductive reasoning. The conclusion established is that the testimony in support of the accusation is inconsistent. In the second paragraph Macaulay takes this conclusion and sets it side by side with the established opinion of the Popish Plot, which he says is a similar case. The conclusion is that Catiline is innocent just as the Papists were innocent. The reasoning can be reduced to a syllogism:

Major Premise: The charges against Catiline are inconsistent and improbable.

Minor Premise: The charges made in the Popish Plot against the Papists and now proved to be groundless were just as consistent and just as well-founded.

Conclusion: Therefore the charges against Catiline were probably equally groundless.

The second paragraph is put together thus:

Sentence 1. Major Premise: The charges were fabrications. Macaulay reinforces his opinion by an appeal to the authority of Sallust.

Sentences 2 and 3. Restatements of the Major Premise for the sake of force and clearness.

Sentences 4, 5, 6, 7. Minor Premise: The charges made in the Popish Plot on equally good authority have long been disproved.

The reader is left to draw his own conclusion.

V. Notes and Queries

1. Note that "fortune" corresponds to "gamblers" and "reputation" to "debauchees" in the preceding sentence.
2. Are rich men apt to be eager for the spoliation of property?
3. What is a functionary?
4. What class of people is most anxious to preserve law and order?
5. Crassus was the richest man in Rome, the John D. Rockefeller of his age.
6. What do you know about Cæsar?
7. The prætors were judges; to assert that the Prætor Lentulus desired anarchy is equivalent to saying that the Chief Justice of the United States desires anarchy.
8. The Roman consuls were the chief executives. They were two in number, were elected for one year, and were not eligible for immediate reëlection. The consul here alluded to was named Antonius.
9. *Consuls Elect.* D. Junius Silanus and L. Licinius Murena.
10. Observe the construction of this sentence; it begins with the whole people; it then mentions certain classes; it ends with individuals. Is it simple, complex, or compound?
11. *The Magistrate.* Cicero, when he presented himself to deliver the customary speech on handing over the fasces to his successor, was prevented from speaking by the tribune Metellus Nepos. Later he was banished four hundred miles from Rome, his estates were confiscated, and his house on the Palatine Hill was razed.
12. *Sallust.* Caius Sallustius Crispus (86 B.C.–34 B.C.) was a partisan of Cæsar and the historian of the wars against Catiline and Jugurtha.
13. *Contemporary.* Be sure that you can make a little speech explanatory of the etymology of this word, its meaning, and its exact force in this passage.
14. *The Popish Plot.* In 1678 an imposter named Titus Oates came forward with an absurd story of a plot of the English Catholics to murder King Charles and the Duke of York, who were themselves Catholics, though

they dared not acknowledge it. In consequence of Oates's lies, hundreds of Catholics were arrested and several executed.

15. *Sir Edmondsbury Godfrey* was the magistrate before whom Oates filed his affidavit. Soon after his body was found in a field near London with his sword run through his heart.
16. *Exploded.* Analyze the metaphor.
17. What figure of speech have we in this sentence?

VI. Exercises

1. Write an editorial of two paragraphs proving that some man (or woman) whose character has been attacked in the newspapers is probably not as guilty as they would have us believe.
2. Prove that the verdict of mankind has probably been too harsh in the case of one of the following:

1. Cleon.
2. Alcibiades.
3. Lucretia Borgia.
4. Titus Oates.
5. Richard III.
6. Aaron Burr.
7. Benedict Arnold
8. Henry VIII.
9. Mary Tudor.
10. Charles I.
11. Lord North.
12. Nero.
13. George III.
14. Shylock.
15. Brian de Bois Guilbert.
16. General Hull.
17. General Burgoyne.
18. Andrew Johnson.
19. Hamlet's Uncle.
20. Robespierre.
21. Any victim whom you wish to vindicate.

VII. Suggested Reading

Lang's *Translation of Theocritus.*

VIII. Memorize

IT COULD N'T BE DONE

Somebody said that it could n't be done,
But he with a chuckle replied
That maybe "it could n't," but he would be one
Who would n't say so till he'd tried.

So he buckled right in with the trace of a grin
On his face. If he worried, he hid it.
He started to sing as he tackled the thing
That could n't be done, and he did it.

Somebody scoffed: "Oh, you'll never do that;
At least no one ever has done it."
But he took off his coat and he took off his hat,
And the first thing we knew he'd begun it.
With a lift of his chin and a bit of a grin,
Without any doubting or quiddit,
He started to sing as he tackled the thing
That could n't be done, and he did it.

There are thousands to tell you it cannot be done;
There are thousands to prophesy failure;
There are thousands to point out to you one by one
The dangers that wait to assail you.
But just buckle in with a bit of a grin;
Just take off your coat and go to it;
Just start in to sing as you tackle the thing
That "cannot be done," and you'll do it.

EDGAR A. GUEST, *Breakfast Table Chat*, p. 148.[1]

[1] Reprinted by permission of the author.

CHAPTER XIII

INDUCTIVE REASONING (*continued*)

The Truth is always the strongest argument. — SOPHOCLES.

I. Project

To prove a practical problem by the rules laid down in *The Novum Organum*. (See Chapter X.)

II. Introduction

In 1847 the British Government asked the House of Commons to make a grant of 100,000 pounds for the education of the people. Mr. Thomas Duncombe moved as an amendment that a special committee be appointed to inquire into the justice and expediency of such a scheme, on the ground that it would increase the influence of the Crown, invade the functions of Parliament, and interfere with the religious and civil rights of the people. After a debate lasting three nights, the latter part of the amendment was withdrawn and the first voted down 372 to 47. To this victory T. B. Macaulay contributed what is perhaps the clearest exposition ever made of the underlying philosophy of public education. Parts of this appear below.

III. Model

PUBLIC EDUCATION

This, then, is my argument. It is the duty of government to protect our persons and property from danger. The gross ignorance of the common people is a principal cause of danger to our persons and property. Therefore, it is the

duty of the government to take care that the common people shall not be grossly ignorant. . . .

I say, therefore, that the education of the people is not only a means, but the best means, of attaining that which all allow to be a chief end of government; and, if this be so, it passes my faculties to understand how any man can gravely contend that government has nothing to do with the education of the people. . . . No, sir; one of the earliest laws enacted by the Puritan colonists was that every township, as soon as the Lord had increased it to the number of fifty houses, should appoint one to teach all children to write and read, and that every township of a hundred houses should set up a grammar-school. Nor have the descendants of those who made this law ever ceased to hold that the public authorities were bound to provide the means of public instruction. Nor is this doctrine confined to New England. "Educate the people," was the first admonition addressed by Penn to the colony which he founded. "Educate the people," was the legacy of Washington to the nation which he had saved. "Educate the people," was the unceasing exhortation of Jefferson; and I quote Jefferson with peculiar pleasure, because, of all the eminent men that have ever lived, Adam Smith himself not excepted, Jefferson was the one who most abhorred everything like meddling on the part of governments. Yet the chief business of his later years was to establish a good system of State education in Virginia. . . .

Now, is this the case? Look at the charges of the judges, at the resolutions of the grand juries, at the reports of public officers, at the reports of voluntary associations. All tell the same sad and ignominious story. Take the reports of the Inspectors of Prisons. In the House of Correction at Hertford, of seven hundred prisoners one half could not read at all; only eight could read and write well. Of eight thousand prisoners who had passed through Maidstone jail, only fifty could read and write well. In Coldbath Fields Prison, the proportion that could read and write well seems to have been still smaller. Turn from the registers of prisoners to the registers of marriages. You will find that about a hundred and thirty thousand couples were married in the year 1844. More than forty thousand of the bridegrooms and more than

sixty thousand of the brides did not sign their names, but made their marks. Nearly one third of the men and nearly one half of the women, who are in the prime of life, who are to be the parents of the Englishmen of the next generation, who are to bear a chief part in forming the minds of the Englishmen of the next generation, cannot write their own names. Remember, too, that, though people who cannot write their own names must be grossly ignorant, people may write their own names and yet have very little knowledge. Tens of thousands who were able to write their names had in all probability received only the wretched education of a common day-school. We know what such a school too often is — a room crusted with filth, without light, without air, with a heap of fuel in one corner and a brood of chickens in another; the only machinery of instruction a dog-eared spelling-book and a broken slate; the masters the refuse of all other callings — discarded footmen, ruined peddlers, men who cannot work a sum in the rule of three, men who cannot write a common letter without blunders, men who do not know whether the earth is a sphere or a cube, men who do not know whether Jerusalem is in Asia or America. And to such men, men to whom none of us would intrust the key of his cellar, we have intrusted the mind of the rising generation, the freedom, the happiness, the glory of our country. . . .

The Parliament which sat at Edinburgh passed an act for the establishment of parochial schools. What followed? An improvement such as the world had never seen took place in the moral and intellectual character of the people. Soon, in spite of the rigor of the climate, in spite of the sterility of the earth, Scotland became a country which had no reason to envy the fairest portions of the globe. Wherever the Scotchman went — and there were few parts of the world to which he did not go — he carried his superiority with him. If he was admitted into a public office, he worked his way up to the highest post. If he got employment in a brewery or a factory, he was soon the foreman. If he took a shop, his trade was the best in the street. If he enlisted in the army, he became a color-sergeant. If he went to a colony, he was the most thriving planter there. The Scotchman of the seventeenth century had been spoken of in London as we

speak of the Esquimaux. The Scotchman of the eighteenth century was an object, not of scorn, but of envy. The cry was that, wherever he came, he got more than his share; that, mixed with Englishmen or mixed with Irishmen, he rose to the top as surely as oil rises to the top of water. And what had produced this great revolution? The Scotch air was still as cold, the Scotch rocks were still as bare as ever. All the natural qualities of the Scotchman were still what they had been when learned and benevolent men advised that he should be flogged, like a beast of burden, to his daily task. But the State had given him an education. . . .

I say, then, sir, that, if the science of government be an experimental science, this question is decided. We are in a condition to perform the inductive process according to the rules laid down in the *Novum Organum*. We have two nations closely connected, inhabiting the same island, sprung from the same blood, speaking the same language, governed by the same Sovereign and the same Legislature, holding essentially the same religious faith, having the same allies and the same enemies. Of these two nations one was, a hundred and fifty years ago, as respects opulence and civilization, in the highest rank among European communities; the other in the lowest rank. The opulent and highly civilized nation leaves the education of the people to free competition. In the poor and half-barbarous nation the education of the people is undertaken by the State. The result is that the first are last, and the last first. The common people of Scotland — it is vain to disguise the truth — have passed the common people of England. Free competition, tried with every advantage, has produced effects of which, as the Congregational Union tells us, we ought to be ashamed, and which must lower us in the opinion of every intelligent foreigner. State education, tried under every disadvantage, has produced an improvement to which it would be difficult to find a parallel in any age or country. Such an experiment as this would be regarded as conclusive in surgery or chemistry, and ought, I think, to be regarded as equally conclusive in politics. . . .

If we look at the matter in the lowest point of view, if we consider human beings merely as producers of wealth, the difference between an intelligent and a stupid population,

estimated in pounds, shillings, and pence, exceeds a hundredfold the proposed outlay. Nor is this all. For every pound that you save in education, you will spend five in prosecutions, in prisons, in penal settlements. I cannot believe that the House, having never grudged anything that was asked for the purpose of maintaining order and protecting property by means of pain and fear, will begin to be niggardly as soon as it is proposed to effect the same objects by making the people wiser and better. . . .

The honorable Member for Finsbury says that we call on men to pay for an education from which they derive no benefit. I deny that there is one honest and industrious man in the country who derives no benefit from living among honest and industrious neighbors rather than among rioters and vagabonds. This matter is as much a matter of common concern as the defence of our coast. — Thomas Babington Macaulay, *Speech on Education.*

IV. Notes, Queries, Exercises

1. Read the speech with care.
2. Reduce each paragraph to one sentence.
3. Devise a subject for each paragraph.
4. Make a framework for the speech.
5. State its main point in one paragraph. In one sentence.
6. Find the six steps in induction in the speech. (See Chapter IX.)
7. Select a proposition for proof by the inductive method.
8. State in one sentence the point you intend to prove.
9. Expand this sentence into one paragraph.
10. Make a framework for your speech.
11. Write your speech.

V. Read, Study, or Memorize

EPITAPH ON A JACOBITE

To my true king I offered, free from stain,
Courage and faith; vain faith, and courage vain.
For him I threw lands, honors, wealth, away,
And one dear hope, that was more prized than they.

For him I languished in a foreign clime,
Gray-haired with sorrow in my manhood's prime;
Heard on Lavernia Scargill's whispering trees,
And pined by Arno for my lovelier Tees;
Beheld each night my home in fevered sleep,
Each morning started from the dream to weep;
Till God, who saw me tried too sorely, gave
The resting-place I asked — an early grave.
O thou whom chance leads to this nameless stone
From that proud country which was once mine own,
By those white cliffs I never more must see,
By that dear language which I spake like thee,
Forget all feuds, and shed one English tear
O'er English dust. A broken heart lies here.

MACAULAY.

VI. Note and Exercise

The Jacobites were those who followed James II into exile when he was dethroned in 1688 by the British Parliament. There is some likeness between their fate and that of those Americans who, 1775–1783, chose to leave the United States rather than to give up their allegiance to George III. Try to write an Epitaph on a Tory either as a close parody of Macaulay's epitaph or in some form which you yourself discover or devise.

CHAPTER XIV

INDUCTION AND DEDUCTION (*continued*)

Progress, man's distinctive mark alone,
Not God's, and not the beast's; God is, they are;
Man partly is, and wholly hopes to be.
ROBERT BROWNING, *A Death in the Desert.*

I. Introduction

APRIL 29, 1846, in the British House of Commons, a bill was introduced for limiting the hours of labor in factories for young persons to ten. On May 22, 1846, this bill was rejected by 203 votes to 193, in spite of the fact that Macaulay made one of his best speeches in its support. This speech is to-day important on account of its brilliant logic, but also because it shows that, while the march of the human mind is slow, it does march.

II. Model

THE TEN HOURS BILL

Will it be denied that the health of a large part of the rising generation may be seriously affected by the contracts which this bill is intended to regulate? Can any man who has read the evidence which is before us; can any man who has ever observed young people; can any man who remembers his own sensations when he was young, doubt that twelve hours a day of labor in a factory is too much for a lad of thirteen?

Or will it be denied that this is a question in which public morality is concerned? Can any one doubt — none, I am sure, of my friends around me doubts — that education is a matter of the highest importance to the virtue and happiness of a people? Now we know that there can be no educa-

tion without leisure. It is evident that, after deducting from the day twelve hours for labor in a factory, and the additional hours necessary for exercise, refreshment, and repose, there will not remain time enough for education.

I have now, I think, shown that this bill is not in principle objectionable; and yet I have not touched the strongest part of our case. I hold that, where public health is concerned, and where public morality is concerned, the State may be justified in regulating even the contracts of adults. But we propose to regulate only the contracts of infants. Now, was there ever a civilized society in which the contracts of infants were not under some regulation? Is there a single member of this House who will say that a wealthy minor of thirteen ought to be at perfect liberty to execute a conveyance of his estate, or to give a bond for fifty thousand pounds? If anybody were so absurd as to say, "What has the Legislature to do with the matter? Why cannot you leave trade free? Why do you pretend to understand the boy's interest better than he understands it?" — you would answer, "When he grows up, he may squander his fortune away if he likes: but at present the State is his guardian; and he shall not ruin himself till he is old enough to know what he is about." The minors whom we wish to protect have not indeed large property to throw away, but they are not the less our wards. Their only inheritance, the only fund to which they must look for their subsistence through life, is the sound mind in the sound body. And is it not our duty to prevent them from wasting that most precious wealth before they know its value?

. . . You cheer me in very triumphant tones, as if I had uttered some monstrous paradox. Pray, does it not occur to any of you that the labor of adults is now limited in this country? Are you not aware that you are living in a society in which the labor of adults is limited to six days in seven? It is you, not I, who maintain a paradox opposed to the opinions and the practices of all nations and ages. Did you ever hear of a single civilized State since the beginning of the world in which a certain portion of time was not set apart for the rest and recreation of adults by public authority? In general, this arrangement has been sanctioned by religion. The Egyptians, the Jews, the Greeks, the Romans, had their

holidays: the Hindoo has his holidays: the Mussulman has his holidays: there are holidays in the Greek Church, holidays in the Church of Rome, holidays in the Church of England. Is it not amusing to hear a gentleman pronounce with confidence that any legislation which limits the labor of adults must produce consequences fatal to society, without once reflecting that in the society in which he lives, and in every other society that exists, or ever has existed, there has been such legislation without any evil consequence? . . . I say, therefore, that the practice of limiting by law the time of the labor of adults, is so far from being, as some gentlemen seem to think, an unheard of and monstrous practice, that it is a practice as universal as cookery, as the wearing of clothes, as the use of domestic animals. . . .

Of course, sir, I do not mean to say that a man will not produce more in a week by working seven days than by working six days. But I very much doubt whether, at the end of a year, he will generally have produced more by working seven days a week than by working six days a week; and I firmly believe that, at the end of twenty years, he will have produced much less by working seven days a week than by working six days a week. . . . If we consider man merely in a commercial point of view, if we consider him merely as a machine for the production of worsted and calico, let us not forget what a piece of mechanism he is, how fearfully and wonderfully made. . . . And would you treat the free laborer of England like a mere wheel or pulley? Rely on it that intense labor, beginning too early in life, continued too long every day, stunting the growth of the body, stunting the growth of the mind, leaving no time for healthful exercise, leaving no time for intellectual culture, must impair all those high qualities which have made our country great. . . . On the other hand, a day of rest recurring in every week, two or three hours of leisure, exercise, innocent amusement or useful study, recurring every day, must improve the whole man, physically, morally, intellectually; and the improvement of the man will improve all that the man produces. Why is it, sir, that the Hindoo cotton manufacturer, close to whose door the cotton grows, cannot, in the bazaar of his own town, maintain a competition with the English cotton manufacturer, who has to send thousands of miles for the raw

material, and who has then to send the wrought material thousands of miles to market? You will say that it is owing to the excellence of our machinery. And to what is the excellence of our machinery owing? How many of the improvements which have been made in our machinery do we owe to the ingenuity and patient thought of working-men? Adam Smith tells us, in the first chapter of his great work, that you can hardly go to a factory without seeing some very pretty machine — that is his expression — devised by some laboring-man. Hargraves, the inventor of the spinning-jenny, was a common artisan. Crompton, the inventor of the mule-jenny, was a working-man. . . . What is it, sir, that makes the great difference between country and country? Not the exuberance of soil; not the mildness of climate; not mines, nor havens, nor rivers. . . . Nature meant Egypt and Sicily to be the gardens of the world. They once were so. Is it anything in the earth or in the air that makes Scotland more prosperous than Egypt, that makes Holland more prosperous than Sicily? No; it was the Scotchman that made Scotland; it was the Dutchman that made Holland. Look at North America. Two centuries ago the sites on which now arise mills, and hotels, and banks, and colleges, and churches, and the Senate-houses of flourishing commonwealths, were deserts, abandoned to the panther and the bear. What has made the change? Was it the rich mould, or the redundant rivers? No; the prairies were as fertile, the Ohio and the Hudson were as broad and as full then as now. Was the improvement the effect of some great transfer of capital from the Old World to the New? No: the emigrants generally carried out with them no more than a pittance; but they carried out the English heart, and head, and arm; and the English heart, and head, and arm turned the wilderness into corn-field and orchard, and the huge trees of the primeval forest into cities and fleets. Man, man is the great instrument that produces wealth. . . . Therefore it is that we are not poorer but richer, because we have, through many ages, rested from our labor one day in seven. That day is not lost. While industry is suspended, while the plough lies in the furrow, while the Exchange is silent, while no smoke ascends from the factory, a process is going on quite as important to the wealth of nations as any process which is per-

formed on more busy days. Man, the machine of machines, the machine compared with which all the contrivances of the Watts and the Arkwrights are worthless, is repairing and winding up, so that he returns to his labors on the Monday with clearer intellect, with livelier spirits, with renewed corporal vigor. — T. B. Macaulay, *Speech on The Ten Hours Bill*, May 22, 1846.

III. Project

Write a speech supporting or opposing some current proposition for ameliorating the condition of the human race or some fraction thereof.

IV. Exercises

1. Read Macaulay's speech.
2. Reduce each paragraph to one sentence.
3. Devise a title for each paragraph.
4. Make a framework for the speech.
5. Turn one of Macaulay's syllogisms into an enthymeme, and one of his enthymemes into a syllogism.
6. Choose a proposition which you wish to defend.
7. State your argument in one paragraph.
8. Make a framework for your speech.
9. Expand each sentence in 7 into a paragraph.
10. Present your speech orally to the class, in writing to the teacher, or both, as directed.

V. Study or Memorize

EXCELSIOR

The shades of night were falling fast,
As through an Alpine village passed
A youth, who bore, 'mid snow and ice,
A banner with the strange device,
Excelsior!

His brow was sad; his eye beneath,
Flashed like a falchion from its sheath,

And like a silver clarion rung
The accents of that unknown tongue,
Excelsior!

In happy homes he saw the light
Of household fires gleam warm and bright;
Above, the spectral glaciers shone,
And from his lips escaped a groan,
Excelsior!

"Try not the Pass!" the old man said;
"Dark lowers the tempest overhead,
The roaring torrent is deep and wide!"
And loud that clarion voice replied,
Excelsior!

"O, stay," the maiden said, "and rest
Thy weary head upon this breast!"
A tear stood in his bright blue eye,
But still he answered, with a sigh,
Excelsior!

"Beware the pine-tree's withered branch!
Beware the awful avalanche!"
This was the peasant's last Good-night;
A voice replied, far up the height,
Excelsior!

At break of day, as heavenward
The pious monks of Saint Bernard
Uttered the oft-repeated prayer,
A voice cried through the startled air,
Excelsior!

A traveler, by the faithful hound,
Half-buried in the snow was found,
Still grasping in his hand of ice
That banner with the strange device,
Excelsior!

There in the twilight cold and gray,
Lifeless, but beautiful, he lay,
And from the sky, serene and far,
A voice fell, like a falling star,
Excelsior!

HENRY WADSWORTH LONGFELLOW.

CHAPTER XV

ARGUMENTATION BY NARRATION

"A verse may find him who a sermon flies." — George Herbert.

I. Project

Prove a proposition by means of a story.

II. Introduction

From Æsop down or up to George Ade literature is rich in examples of argumentation by means of apologues, analogies, and stories. This was one of Lincoln's favorite devices. A few examples follow. Find another if you can.

III. Model I

THE WOLF AND THE LAMB

As a Wolf was lapping at the head of a running brook, he spied a stray Lamb paddling at some distance down the stream. Having made up his mind to seize her, he bethought himself how he might justify his violence. "Villain!" said he, running up to her, "how dare you muddle the water that I am drinking?" — "Indeed," said the Lamb, humbly, "I do not see how I can disturb the water, since it runs from you to me, not from me to you." — "Be that as it may," replied the Wolf, "it was but a year ago that you called me many ill names." — "Oh, Sir," said the Lamb, trembling, "a year ago I was not born." — "Well," replied the Wolf, "if it was not you, it was your father, and that is all the same; but it is no use trying to argue me out of my supper." And without another word he fell upon the poor helpless Lamb, and tore her to pieces. — Æsop.

IV. Model II

JUPITER AND THE FROGS

The Frogs, grieved at having no established ruler, sent ambassadors to Jupiter, entreating for a King. He, perceiving their simplicity, cast down a huge log into the pond. The Frogs, terrified at the splash occasioned by its fall, hid themselves in the depths of the pool. But no sooner did they perceive that the log continued motionless, than they swam again to the top of the water, dismissed their fears, and came so to despise it as to climb up, and to squat upon it. After some time they began to think themselves ill-treated in the appointment of so inert a ruler, and sent a second deputation to Jupiter to pray that he would set over them another sovereign. He then gave them an Eel to govern them. When the Frogs discovered his easy good-nature, they yet a third time sent to Jupiter to beg that he would once more choose for them another King. Jupiter, displeased at their complaints, sent a Heron, who preyed upon the Frogs day by day, till there were none left to croak upon the pond. — Æsop.

V. Model III

SIDI MEHEMET ON ALGERINE PIRACY

Have these Erika considered the consequences of granting their petition? If we cease our cruises against the Christians, how shall we be furnished with the commodities their countries produce, and which are so necessary for us? If we forbear to make slaves of their people, who in this hot climate are to cultivate our lands? Who are to perform the common labors of our city and in our families? Must we not then be our own slaves? And is there not more compassion and more favor due to us as Mussulmans than to these Christian dogs? We have now above fifty thousand slaves in and near Algiers. This number, if not kept up by fresh supplies, will soon diminish, and be gradually annihilated. If we then cease taking and plundering the infidel ships, and making slaves of the seamen and passengers, our lands will become of no value for want of cultivation; the rents of

houses in the city will sink one half; and the revenue of government arising from its share of prizes be totally destroyed! And for what? To gratify the whims of a whimsical sect who would have us not only forbear making more slaves, but even manumit those we have.

But who is to indemnify their masters for the loss? Will the state do it? Is our treasury sufficient? Will the *Erika* do it? Can they do it? Or would they, to do what they think justice to the slaves, do a greater injustice to the owners? And if we set our slaves free, what is to be done with them? Few of them will return to their countries; they know too well the greater hardships they must there be subject to. They will not embrace our holy religion; they will not adopt our manners; our people will not pollute themselves by intermarrying with them. Must we maintain them as beggars in our streets, or suffer our properties to be the prey of their pillage? For men accustomed to slavery will not work for a livelihood when not compelled.

And what is there so pitiable in their present condition? Were they not slaves in their own countries? Are not Spain, Portugal, France, and the Italian States governed by despots who hold their subjects in slavery without exception? Even England treats its sailors as slaves; for they are, whenever the government pleases, seized, and confined in ships of war; condemned not only to work, but to fight, for small wages or a mere subsistence, not better than our slaves are allowed by us. Is their condition then made worse by falling into our hands? No; they have only exchanged one slavery for another, and, I may say, a better; for here they are brought into a land where the sun of Islamism gives forth its light, and shines in full splendor; and thus have an opportunity of making themselves acquainted with the true doctrine, and thereby saving their immortal souls. Those who remain at home have not that happiness. Sending the slaves home, then, would be sending them out of light into darkness.

I repeat the question, what is to be done with them? I have heard it suggested that they may be planted in the wilderness, where there is plenty of land for them to subsist on, and where they may flourish as a Free State. But they are, I doubt, too little disposed to labor without compulsion,

as well as too ignorant to establish a good government; and the wild Arabs would soon molest and destroy or again enslave them. While serving us, we take care to provide them with everything, and they are treated with humanity. The laborers in their own country are, as I am well informed, worse fed, lodged, and clothed. The condition of most of them is therefore already mended, and requires no further improvement. Here their lives are in safety. They are not liable to be impressed for soldiers, and forced to cut one another's Christian throats, as in the wars of their own countries. If some of the religious mad bigots, who now tease us with their silly petitions, have in a fit of blind zeal freed their slaves, it was not generosity, it was not humanity, that moved them to the action. It was from the conscious burthen of a load of sins, and a hope, from the supposed merits of so good a work, to be excused from damnation.

How grossly are they mistaken to suppose slavery to be disallowed by the *Alcoran*! Are not the two precepts — to quote no more — "Masters, treat your slaves with kindness"; "Slaves, serve your masters with cheerfulness and fidelity," clear proofs to the contrary? Nor can the plundering of Infidels be in that sacred book forbidden; since it is well known from it that God has given the world, and all that it contains, to his faithful Mussulmans, who are to enjoy it of right as fast as they conquer it. Let us then hear no more of this detestable proposition — the manumission of Christian slaves — the adoption of which would, by depreciating our lands and houses, and thereby depriving so many good citizens of their properties, create universal discontent, and provoke insurrections, to the endangering of government, and producing general confusion. I have, therefore, no doubt but this wise Council will prefer the comfort and happiness of a whole nation of True Believers to the whim of a few *Erika*, and dismiss their petition. — Benjamin Franklin.

VI. Model IV

A CASE LEGALLY ADJUDGED

This was an action on the statute called "The Statute of Nails," which prohibits all subjects within the realm from

cutting or paring their nails on a Friday, under the penalty of twenty shillings for every offense, to be recovered by the overseers of the poor of the county in which the offense should be committed. The overseers of the poor for the county brought their action, under the statute, against the defendant. And it was in proof that the defendant had pared his thumb-nails and his great-toe-nails on Friday, to wit, the.....day of....., at twelve o'clock in the night of the same day.

Counsel for the defendant demurred to the facts, observing that, as this was a penal law, it ought to be strictly construed; and thereupon took three points of defense, viz: *first*, it was urged that night is not *day*, and the statute expressly says Fri*day*, and not Fri-*night*; and the proof is that the cutting was at night. *Secondly*, it was contended that twelve o'clock on Friday night is, in fact, the beginning of Saturday morning, and therefore not within the statute. And, *thirdly*, that the words of the statute are "*Ungues Digitorum*" — Anglice, "the nails of the Fingers," and the testimony only affects thumbs and great-toes.

The jury gave in a special verdict; whereupon, after long advisement, the Judges were of unanimous opinion, on the first point, that, in construction of law, day is night and night is day; because a day consists of twenty-four hours, and the law will not allow a fraction of a day: "*De minimis non curat lex*"; in English, "the law don't stand upon trifles." On the second point, that twelve o'clock at night, being the precise line of division between Friday night and Saturday morning, is a portion or point of time which may be considered as belonging to both, or to either, or to neither, at the discretion of the Court. And, *thirdly*, that, in the construction of law, fingers are thumbs and thumbs are fingers, and thumbs and fingers are great-toes and little-toes, and great-toes and little-toes are thumbs and fingers: And so judgment for the plaintiff. — Francis Hopkinson.

VII. Model V

JOHN BULL AND HIS SON JONATHAN

John Bull was a choleric old fellow, who held a good manor in the middle of a great millpond, and which, by reason of its being quite surrounded by water, was generally called "Bullock Island." Bull was an ingenious man — an exceedingly good blacksmith, a dexterous cutler, and a notable weaver and pot-baker besides. He also brewed capital porter, ale, and small-beer, and was, in fact, a sort of Jack-of-all-trades, and good at each. In addition to these, he was a hearty fellow, an excellent bottle-companion, and passably honest, as times go. But what tarnished all these qualities was a very quarrelsome, overbearing disposition, which was always getting him into some scrape or other. The truth is, he never heard of a quarrel going on among his neighbors but his fingers itched to be in the thickest of it, so that he was hardly seen without a broken head, a black eye, or a bloody nose. Such was Squire Bull, as he was commonly called by the country-people his neighbors — one of those grumbling, boasting old codgers that get credit for what they are, because they are always pretending to be what they are not.

The Squire was as tight a hand to deal with in doors as out; sometimes treating his family as if they were not the same flesh and blood, when they happened to differ with him on certain matters.

One day he got into a dispute with his youngest son Jonathan — who was familiarly called "Brother Jonathan" — about whether churches were an abomination. The Squire, either having the worst of the argument, or being naturally impatient of contradiction (I can't tell which) — fell into a great passion, and swore he would physic such notions out of the boy's noddle, so he went to some of his doctors and got them to draw up a prescription made up of thirty-nine articles — many of them bitter enough to some palates. This he tried to make Jonathan swallow; and, finding that he made wry faces, and would not do it, he fell upon him, and beat him like fury. After this he made the house so disagreeable to him, that Jonathan — though hard as a pine-knot, and as tough as leather — could bear it no

longer. Taking his gun and his axe, he put himself in a boat, and paddled over the mill-pond to some new lands to which the Squire pretended some sort of claim, intending to settle them, and build a meeting-house without a steeple as soon as he grew rich enough.

When he got over, Jonathan found that the land was quite in a state of nature, covered with woods, and inhabited by nobody but wild beasts. But, being a lad of mettle, he took his axe on one shoulder and his gun on the other, marched into the thickest of the woods, and, clearing a place, built a log-hut. Pursuing his labors, and handling his axe like a notable woodman, he in a few years cleared the land, which he laid out into thirteen good farms, and, building himself a fine frame-house, about half-finished, began to be quite snug and comfortable.

But Squire Bull, who was getting old and stingy, and besides was in great want of money, on account of his having lately been made to pay swingeing damage for assaulting his neighbors and breaking their heads — the Squire, I say, finding Jonathan was getting well-to-do in the world, began to be very much troubled about his welfare; so he demanded that Jonathan should pay him a good rent for the land which he had cleared and made good for something. He trumped up I know not what claim against him, and, under different pretences, managed to pocket all Jonathan's honest gains. In fact, the poor lad had not a shilling for holiday occasions; and, had it not been for the filial respect he felt for the old man, he would certainly have refused to submit to such impositions.

But for all this, in a little time Jonathan grew up to be very large for his age, and became a tall, stout, double-jointed, broad-shouldered cub of a fellow; awkward in his gait and simple in his appearance; but showing a lively, shrewd look, and having the promise of great strength when he should get his full growth. He was rather an odd-looking chap in truth, and had many queer ways; but everybody that had seen John Bull, saw a great likeness between them, and swore that he was John's own boy, and a true chip of the old block. Like the old Squire, he was apt to be blustering and saucy; but in the main was a peaceable sort of careless fellow, that would quarrel with nobody if you only let him alone.

While Jonathan was outgrowing his strength, Bull kept on picking his pockets of every penny he could scrape together; till at last one day, when the Squire was even more than usually pressing in his demands, which he accompanied with threats, Jonathan started up in a furious passion, and threw the tea-kettle at the old man's head. The choleric Bull was hereupon exceedingly enraged; and, after calling the poor lad an undutiful, ungrateful, rebellious rascal, seized him by the collar, and forthwith a furious scuffle ensued. This lasted a long time; for the Squire, though in years, was a capital boxer, and of most excellent bottom. At last, however, Jonathan got him under, and before he would let him up made him sign a paper giving up all claim to the farms, and acknowledging the fee-simple to be in Jonathan forever. — James Kirke Paulding, *History of John Bull and Brother Jonathan.*

VIII. Model VI

PRIZE POEMS

In general, prize sheep are good for nothing but to make tallow-candles, and prize poems are good for nothing but to light them. . . .

About four hundred years after the deluge, King Gomer Chephoraod reigned in Babylon. He united all the characteristics of an excellent sovereign. He made good laws, won great battles, and whitewashed long streets. He was, in consequence, idolized by his people, and panegyrized by many poets and orators. A book was then a serious undertaking. Neither paper nor any similar material had been invented. Authors were, therefore, under the necessity of inscribing their compositions on massive bricks. Some of these Babylonian records are still preserved in European museums; but the language in which they are written has never been deciphered. Gomer Chephoraod was so popular that the clay of all the plains round the Euphrates could scarcely furnish brick-kilns enough for his eulogists. It is recorded in particular that Pharonezzar, the Assyrian Pindar, published a bridge and four walls in his praise.

One day the King was going in state from his palace to the Temple of Belus. During this procession it was lawful for

any Babylonian to offer any petition or suggestion to his sovereign. As the chariot passed before a vintner's shop, a large company, apparently half-drunk, sallied forth into the street; and one of them thus addressed the King:

"Gomer Chephoraod, live forever! It appears to thy servants that of all the productions of the earth good wine is the best, and bad wine is the worst. Good wine makes the heart cheerful, the eyes bright, the speech ready. Bad wine confuses the head, disorders the stomach, makes us quarrelsome at night, and sick the next morning. Now, therefore, let my lord the King take order that thy servants may drink good wine."

"And how is this to be done?" said the good-natured prince.

"O King," said his monitor, "this is most easy. Let the King make a decree, and seal it with his royal signet; and let it be proclaimed that the King will give ten she-asses, and ten slaves, and ten changes of raiment, every year, unto the man who shall make ten measures of the best wine. And whosoever wishes for the she-asses, and the slaves, and the raiment, let him send the ten measures of wine to thy servants, and we will drink thereof and judge. So shall there be much good wine in Assyria."

The project pleased Gomer Chephoraod. "Be it so," said he. The people shouted. The petitioners prostrated themselves in gratitude. The same night heralds were despatched to bear the intelligence to the remotest districts of Assyria.

After a due interval the wines began to come in; and the examiners assembled to adjudge the prize. The first vessel was unsealed. Its odor was such that the judges, without tasting it, pronounced unanimous condemnation. The next was opened: it had a villainous taste of clay. The third was sour and vapid. They proceeded from one cask of execrable liquor to another, till at length, in absolute nausea, they gave up the investigation.

The next morning they all assembled at the gate of the King, with pale faces and aching heads. They owned that they could not recommend any competitor as worthy of the rewards. They swore that the wine was little better than poison, and entreated permission to resign the office of deciding between such detestable potions.

"In the name of Belus, how can this have happened?" said the King.

Merolchazzar, the high-priest, muttered something about the anger of the Gods at the toleration shown to a sect of impious heretics who ate pigeons broiled, "whereas," said he, "our religion commands us to eat them roasted. Now therefore, O King," continued this respectable divine, "give command to thy men of war, and let them smite the disobedient people with the sword, them, and their wives, and their children, and let their houses and their flocks and their herds be given to thy servants the priests. Then shall the land yield its increase and the fruits of the earth shall be no more blasted by the vengeance of Heaven."

"Nay," said the King, "the ground lies under no general curse from Heaven. The season has been singularly good. The wine which thou didst thyself drink at the banquet a few nights ago, O venerable Merolchazzar, was of this year's vintage. Dost thou not remember how thou didst praise it? It was the same night that thou wast inspired by Belus, and didst reel to and fro, and discourse sacred mysteries. These things are too hard for me. I comprehend them not. The only wine which is bad is that which is sent to my judges. Who can expound this to us?"

The King scratched his head. Upon which all the courtiers scratched their heads.

He then ordered proclamation to be made, that a purple robe and a golden chain should be given to the man who could solve this difficulty.

An old philosopher, who had been observed to smile rather disdainfully when the prize had first been instituted, came forward and spoke thus:

"Gomer Chephoraod, live forever! Marvel not at that which has happened. It was no miracle, but a natural event. How could it be otherwise? It is true that much good wine has been made this year. But who would send it in for thy rewards? Thou knowest Ascobaruch, who hath the great vineyards in the north, and Cohahiroth, who sendeth wine every year from the south over the Persian Gulf. Their wines are so delicious that ten measures thereof are sold for a hundred talents of silver. Thinkest thou that they will exchange them for thy slaves and thine asses? What would thy prize profit any who have vineyards in rich soils?"

"Who, then," said one of the judges, "are the wretches who sent us this poison?"

"Blame them not," said the sage, "seeing that you have been the authors of the evil. They are men whose lands are poor, and have never yielded them any returns equal to the prizes which the King proposed. Wherefore, knowing that the lords of the fruitful vineyards would not enter into competition with them, they planted vines, some on rocks, and some in light sandy soil, and some in deep clay. Hence their wines are bad; for no culture or reward will make barren land bear good vines. Know therefore, assuredly, that your prizes have increased the quantity of bad but not of good wine."

There was a long silence. At length the King spoke. "Give him the purple robe and the chain of gold. Throw the wines into the Euphrates; and proclaim that the Royal Society of Wines is dissolved." — Thomas Babington Macaulay, *On the Royal Society of Literature.*

IX. Exercises

1. Find and write out a statement of what is proved by each of the preceding stories.
2. Find and bring to class another good fable or apologue.
3. Explain this fable or apologue and its moral.
4. Write a fable of your own.
5. Turn a current cartoon into a fable.

X. Study or Memorize

NOSE *vs.* EYES: *in re* SPECTACLES

Between Nose and Eyes a strange contest arose,
The Spectacles set them unhappily wrong;
The point in dispute was, as all the world knows,
To which the said Spectacles ought to belong.

So Tongue was the lawyer, and argued the cause
With a great deal of skill, and a wig full of learning;
While Chief-Baron Ear sat to balance the laws,
So famed for his talent in nicely discerning.

"In behalf of the Nose it will quickly appear,
And your lordship," he said, "will undoubtedly find,
That the Nose has had Spectacles always in wear,
Which amounts to possession time out of mind."

Then holding the Spectacles up to the court —
"Your lordship observes they are made with a straddle,
As wide as the ridge of the Nose is; in short,
Designed to sit close to it, just like a saddle.

"Again, would your lordship a moment suppose
('Tis a case that has happened, and may be again)
That the visage or countenance had not a Nose,
Pray who would, or who could, wear Spectacles then?

"On the whole it appears, and my argument shows,
With a reasoning the court will never condemn,
That the Spectacles plainly were made for the Nose,
And the Nose was as plainly intended for them."

Then shifting his side (as a lawyer knows how),
He pleaded again in behalf of the Eyes;
But what were his arguments few people know,
For the court did not think they were equally wise.

So his lordship decreed with a grave solemn tone,
Decisive and clear, without one if or but —
"That, whenever the Nose put his Spectacles on,
By daylight or candlelight — Eyes should be shut!"

WILLIAM COWPER.

CHAPTER XVI

ARGUMENT BY AUTHORITY

"God is always on the side of the heaviest battalions." — VOLTAIRE.

"One on God's side is a majority." — WENDELL PHILLIPS.

I. Project

To support a proposition by showing that most (or most intelligent) people are for it.

II. Explanation

The syllogism implied in the project is as follows:

Major Premise. The majority of people cannot be wrong.
Minor Premise. The majority favor this proposition.
Conclusion. Therefore this proposition is right.

If Wendell Phillips's proposition is correct that one on God's side is a majority, twenty millions on God's side constitute a still greater majority. At all events, the argument by authority always has weight if used accurately and with dignity.

III. Model

THE PEACE CONFERENCE

WASHINGTON, July 24, 1929. (A. P.) President Hoover in proclaiming the bringing into force to-day of the Kellogg-Briand Treaty for the renunciation of war said:

In April, 1928, as a result of discussions between our secretary of state of the United States and the minister of foreign affairs of France, the president directed Secretary Kellogg to propose to the nations of the world that they should enter into a binding agreement as follows:

"Article 1. — The high contracting parties solemnly declare in the names of their respective peoples that they condemn recourse to war for the solution of international controversies, and renounce it as an instrument of national policy in their relations with one another:

"Article 2. — The high contracting parties agree that the settlement or solution of all disputes or conflicts of whatever nature or of whatever origin they may be which may arise among them, shall never be sought except by pacific means."

That was a proposal to the conscience and idealism of civilized nations. It suggested a new step in international law, rich with meaning, pregnant with new ideas in the conduct of world relations. It represented a platform from which there is instant appeal to the public opinion of the world as to specific acts and deeds.

The magnificent response of the world to these proposals is well indicated by those now signatory to its provisions. Under the terms of the treaty there have been deposited in Washington the ratifications of the 15 signatory nations — that is, Australia, Belgium, Canada, Czechoslovakia, France, Germany, Great Britain, India, Irish Free State, Italy, Japan, New Zealand, Poland, Union of South Africa, and the United States of America.

Beyond this the treaty has to-day become effective also with respect to 33 other countries, the governments of which have deposited with the United States instruments evidencing their definite adherence to the treaty. These countries are: Afghanistan, Albania, Austria, Bulgaria, China, Cuba, Denmark, Dominican Republic, Egypt, Esthonia, Ethiopia, Finland, Guatemala, Hungary, Iceland, Latvia, Liberia, Lithuania, The Netherlands, Nicaragua, Norway, Panama, Portugal, Peru, Rumania, Russia, Kingdom of the Serbs, Croats and Slovenes, Siam, Spain, Sweden, and Turkey.

Moreover, according to information received through diplomatic channels, the instruments of definite adherence of Greece, Honduras, Persia, Switzerland and Venezuela have been fully completed according to their constitutional methods and are now on the way to Washington for deposit.

I congratulate this assembly, the states it represents, and indeed, the entire world upon the coming into force of this additional instrument of humane endeavor to do away with war as an instrument of national policy, and to obtain by pacific means alone the settlement of international disputes.

I am glad of this opportunity to pay merited tribute to the two statesmen whose names the world has properly adopted in its designation of this treaty. To Aristide Briand, minister of foreign affairs of France, we owe the inception of the treaty and to his zeal is due a very large share of the success which attended the subsequent negotiations. To Frank B. Kellogg, then secretary of state of the United States, we owe its expansion to the proportions of a treaty open to the entire world and destined, as I most confidently hope, shortly to include among its parties every country of the world.

Mr. Stimson has sent forward to-day a message of felicitation to Mr. Briand and to the people of France for whom he speaks. I am happy, Mr. Kellogg, to extend to you, who represented the people of the United States with such untiring devotion and with such a high degree of diplomatic skill in the negotiations of this treaty, their everlasting gratitude.

We are honored here by the presence of President Coolidge, under whose administration this great step in world peace was initiated. Under his authority and with his courageous support, you, Mr. Kellogg, succeeded in this great service, and I wish to mark also the high appreciation in which we hold Senators Borah and Swanson, for their leadership during its confirmation in the senate.

May I ask you who represent governments which have accepted this treaty, now a part of their supreme law and their most sacred obligations, to convey to them the high appreciation of the government of the United States that, through their cordial collaboration, an act so auspicious for the future happiness of mankind has now been consummated. I dare predict that the influence of the treaty for the renunciation of war will be felt in a large proportion of all future international acts. The magnificent opportunity and the compelling duty now open to us should spur

us on to the fulfillment of every opportunity that is calculated to implement this treaty and to extend the policy which it so nobly sets forth.

IV. Notes, Queries, Exercises

1. Who are Hoover, Kellogg, Briand, Stimson, Coolidge, Borah, Swanson?
2. Locate on the map all of the countries mentioned in Mr. Hoover's speech.
3. Using the argument by authority, try to persuade somebody that one of the following propositions is true or false:
   (*a*) Cats should be belled.
   (*b*) Immigration should be restricted.
   (*c*) Free trade is preferable to protection.
   (*d*) Commission government is best for cities.
   (*e*) Living poets excel those of the last century.
   (*f*) Any other proposition you can think of.

V. Memorize

POLONIUS'S ADVICE TO LAERTES

There; my blessing with you!
And these few precepts in thy memory
See thou character. Give thy thoughts no tongue,
Nor any unproportion'd thought his act.
Be thou familiar, but by no means vulgar.
The friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel;
But do not dull thy palm with entertainment
Of each new-hatch'd, unfledg'd comrade. Beware
Of entrance to a quarrel; but being in,
Bear't that the opposed may beware of thee.
Give every man thine ear, but few thy voice;
Take each man's censure, but reserve thy judgement.
Costly thy habit as thy purse can buy,
But not express'd in fancy; rich, not gaudy;
For the apparel oft proclaims the man,
And they in France of the best rank and station
Are most select and generous in that.

Neither a borrower nor a lender be;
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
This above all: to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.
Farewell; my blessing season this in thee!

SHAKESPEARE, *Hamlet, Act I.*

CHAPTER XVII

PERSUASION AND ORATORY

"The first verses which I wrote were but a tame imitation of Pope's versification and a little in his style." — WORDSWORTH.

I. Introduction

THE simplest form of argumentation is logic or reasoning, the two forms of which we have already noticed and to some extent discussed. Persuasion occupies to logic a position analogous to that of description with reference to exposition. Its purpose is not merely to prove the truth or falsity of a proposition but to prove it with such an appeal to your audience that they will do what you wish. It has the warmth and the variety that description has but which are lacking in exposition and logic. The art of persuasion is called oratory.

Oratory (Latin *ora* = pray) is based primarily on argumentation, but it involves, in addition to reasoning, not only memory, imagination, and emotion, but also description, narration, and exposition.

Of all orators, ancient or modern, Demosthenes is the greatest. He succeeded more completely than have any of his successors in getting his hearers to do what he desired. In contrasting him with his greatest rival, Cicero, the French critic, Sainte-Beuve, said: "When Cicero spoke, the Romans praised his gestures, voice, and diction; when Demosthenes spoke, the Greeks marched against Philip." From a study of the orations of Demosthenes, the philosopher Aristotle deduced a plan for the construction of a speech which has

been used, consciously or unconsciously, by most great orators since. It follows:

II. Speech Construction

1. *Exordium, or Introduction.* The function of this is to bring the audience into such a frame of mind that they will readily listen to the speaker.

2. *Status, or Proposition.* Here the speaker states the point he wishes to prove and sometimes outlines the plan of his discussion.

3. *Statement of Facts.* This contains such an exposition of the facts involved as is necessary for a foundation of the argument that is to follow.

4. *Argument.* This is the essential part of the speech. It is to prepare for this that all of the foregoing parts are built; they are foundations; the argument is the superstructure. With the possible exception of the status, it is the only part of an oration that cannot be omitted.

5. *Refutation.* Here the orator shows the weakness of other plans and answers objections to his own.

6. *Peroration, or Conclusion.* At times this takes the form of a restatement of the points made; at other times it consists of the introduction of resolutions; and at still others it is an impassioned appeal to the audience, urging them to act. In some cases, it includes all of these elements.

III. Speech Analysis

Every real oration grows out of the desire of the speaker to get his audience to do some one definite thing. Every well-constructed oration has, therefore, one central thought. With this the orator starts. Around it he builds up his speech.

In order to understand an oration it is necessary to discover what the central idea is. One good way of doing this is as follows:

1. Reduce each paragraph to one sentence that states clearly the central idea of the paragraph.

2. Group in paragraphs the sentences thus obtained. If this and the work outlined in (1) are done accurately, the first paragraph will represent the Exordium, the second the Status, and so on, provided always that the speech is regular in its construction. If it is not, this step will reveal that fact.

3. Reduce each of the paragraphs obtained by (2) to one sentence stating its central idea. You have now reduced the oration to one paragraph of six sentences, unless, as is likely, you may have found it necessary to use two or three sentences for the Statement of Facts and two or three for the Argument.

4. Reduce this paragraph to one sentence. If your work has been done correctly, this sentence will embody the central idea with which the orator started.

This process, which, in contradistinction to composition, may be called *de-composition*, is really nothing more nor less than very careful reading. It is what every careful reader does more or less consciously. As a training in judgment it is about as good as anything that can be devised, because it compels the reader at every step to disentangle the illustrations from the points illustrated, the frame from the sheathing, the essentials from the illustrations and the ornaments.

To make the whole matter a little clearer, let us subject Burke's *Speech on Conciliation with the Colonies* [1] to this process, or rather to Steps (3) and (4), as we have not space for a complete analysis. Steps (1) and (2) being assumed, we should have about this result when we have completed (3):

Exordium. The present crisis is such that the House of Commons ought, in view of my record since 1766 on this subject, to listen respectfully if not gladly to what I have to say about America.

Status. I propose conciliation.

Statement of Facts. America is too powerful by reason

[1] Riverside Literature Series No. 100.

of population, commerce, and agriculture, to be coerced into submission, especially since the Americans, owing to their origin, their language, their religion, their ownership of slaves, their intelligence, and their distance from England, are characterized by a fierce love of freedom.

Argument. You cannot overcome this spirit by removing its causes; they are too deeply rooted. You cannot proceed against it as criminal; there is no way to indict a nation. It would be foolish to think of giving up America. Only one course remains, to comply with this spirit as necessary. I propose, therefore, that we formally grant them the same rights granted, on occasions and for reasons similar to the present, to Wales, Ireland, Chester, and Durham, except that, on account of their distance, instead of inviting them to send members to Parliament, we formally acknowledge that their colonial assemblies have the power to grant or withold supplies to the Crown, as they see fit.

Refutation. The plans hitherto tried by the ministry have produced nothing but disorder in the colonies and danger to the liberties of England itself.

Peroration. My scheme will restore concord to the British Empire.

The last step is easy, it being clear that Burke's central idea is something like this: "Force having failed to settle the American question, let us try Conciliation."

One of the best things about this scheme is that it affords a good safeguard against misunderstanding an author's meaning. No student who has faithfully performed all of these steps, it may be added, will ever regard a good speech as being arid or unprofitable.

IV. Reading

Burke's *Speech on Conciliation with the Colonies* should be read with care in class at this point, each paragraph being reduced to one sentence and the analysis in Section III being carefully tested.

V. Composition

Construct a ten-minute speech, proving to the pupils of a specific elementary school that, upon graduation from the eighth grade, they should continue their school work. The task of preparing this speeech may well take two or three weeks, as it will involve all of the following activities:

1. *Gathering and discussing material.* Books, parents, teachers, and above all each pupil's own experiences should be consulted. The arguments thus obtained should be tested by presentation and criticism in class.
2. *Arrangement of Material.* Follow the outline in Section II and make a brief like that of Burke's speech in Section III.
3. *Oral Presentation.* From this brief, without further notes, deliver your speech to your class.
4. *Writing.* Profiting by their criticisms and those of your teacher, write out your speech and submit it for detailed criticism to your teacher.
5. *Revision.* Upon its return, revise it until it is as good as you can make it.
6. *Delivery.* The finished speeches should be delivered from memory to the class or to a larger audience, and ranked in the order of their merit either by vote of the hearers, by the teacher, or by judges. The best speakers may then be sent, by previous arrangement, each to one of the elementary schools in the high school's district, for the purpose of addressing its graduating class. The result will be equal profit and pleasure for speaker and audience. If possible, the speakers should be alumni of the school to which they are sent. After it is all over, an experience meeting will be enjoyable and illuminating.

VI. Memorize

It is a crime to put a Roman citizen in bonds; to scourge him is an atrocity; to put him to death is well-nigh parricide; what shall I say it is to crucify him? — Language has

no word for that enormity. Yet with all this Verres was not content. "Let him look," said he, "toward the country he claims; let him die in full sight of freedom and the laws." It was not Gavius; it was not a lone victim unknown to fame, a mere individual Roman citizen — it was the common cause of liberty, the common rights of citizenship, which were there outraged and put to a shameful death. — CICERO, *Against Verres.*

CHAPTER XVIII

REBUTTAL AND REFUTATION

"To the famous orators repair,
Those ancient, whose resistless eloquence
Wielded at will that fierce democratie,
Shook the arsenal, and fulmined over Greece
To Macedon and Artaxerxes' throne."

MILTON.

I. Rebuttal

As has already been pointed out, argumentation consists of affirmation and denial, or, as it might be put, of construction and destruction. The technical term for the latter is *rebuttal*, or *refutation*. Burke's *Speech on Conciliation* is perhaps the best example in any language of a constructive oration. The finest oration in rebuttal ever made is probably Demosthenes' *Oration on the Crown*. The object of this chapter is to study the latter and use it as a model.

II. Demosthenes

Demosthenes, the greatest orator of all time, was born at Pæania, Attica, 384 B.C. His father, a rich sword-maker, died when Demosthenes was seven years old, leaving him a fortune of fifteen talents (about $22,000); and his guardians proceeded at once to do him the inestimable service of stealing most of it and losing what they did not steal. In the Athens of that period each man had to plead his own cause when he went to law (no bad arrangement for discouraging litigation and promoting oratory). Demosthenes accordingly began to study the art of public speaking in order to recover his money. Though unsuccessful in this enterprise, he was like the anemic youth who, being told by his physician to exercise, became an Olympic victor. He became a consummate orator.

In achieving this end, he overcame enormous difficulties. He had none of those natural powers which make for success in public speaking. He stammered. His voice was weak. His figure was thin and crooked. Of wit, sprightliness, and knowledge of human nature he had none. One supreme qualification, however, he possessed in superabundant measure — determination. For several years, undismayed by repeated failures, he subjected himself to a course of training which still remains a model.

To overcome the defects of his enunciation, he practiced speaking with pebbles in his mouth. He strengthened his lungs by reciting as he ran up hill. By declaiming on the seashore above the roar of the waves, he at last acquired a voice so powerful that he could make himself heard in the most turbulent of public assemblies. To attain style and a knowledge of public events he copied the history of Thucydides no less than eight times. For several years he was a diligent student of the best masters of rhetoric. That he might not be tempted to interrupt his studies, he frequently retired to a cave in the wilderness and shaved half his head so that he was compelled to remain in retirement until his hair grew again. He took hints from everybody — drunken sots, mariners, the illiterate, and the ignorant, putting their ideas in the privacy of his cell into the best form he could. He trained his memory by forcing himself to repeat every speech he heard. From the actor Satyrus he learned so much to value mien and gesture that, when somebody asked him in later years to name the three chief essentials of success in oratory, he replied: "First, Action; Second, *Action;* Third, ACTION." Thenceforward he practiced delivery before a mirror. He profited even more by the advice of Eunomus, who told him his diction was as good as that of Pericles, but reproached him for sloth and cowardice.

The student will perceive that, in this training, Demosthenes made himself an orator through the following means: (1) voice culture; (2) the study for style and facts of the best models among historians and orators; (3) obstinate persistence; (4) study of people; (5) training of the memory; (6) practice in the arts of expressive delivery; (7) cultivation of courage.

The state of Attica, in which he was to exercise this per-

fected power, was about as large as an ordinary American county. From 490 B.C., when the Athenians overthrew the Persians at Marathon, down to 404 B.C., when they were in turn overthrown by Sparta, the Athenians were the political leaders of Greece. From Sparta the political leadership of Greece was in turn wrested (371 B.C.) by Thebes. The natural result was that both Sparta and Thebes were regarded at Athens with fierce jealousy. Indeed, the whole of Greece was hopelessly split into parties and factions. It should be added that the preëminence which was won for Athens by Æschylus, Sophocles, and Euripides in tragedy, by Aristophanes in comedy, by Herodotus, Thucydides, and Xenophon in history, by Plato in philosophy, and by Phidias and Praxiteles in sculpture it has never lost.

When Demosthenes about 350 B.C. began to be recognized as a man of power, the city was still, therefore, the eye of Greece, mother of arts and eloquence, and though no longer the first state in Greece, still an important factor in Greek politics and still practically independent. But the people were degenerate. Their army was composed of mercenaries. And at this juncture not only Athens but all Greece had need, if ever a state had need, of skill and courage in arms, for Philip, King of Macedon, had determined to become master of the country.

Demosthenes devoted his life to the task of thwarting Philip. The speeches which he made in pursuing this object consist of three *Philippics* (351, 344, 341 B.C.); three *Olynthiacs* (349, 349, 348 B.C.); *On the Peace* (346 B.C.); *On the Embassy* (343 B.C.); and *On the Chersonese* (341 B.C.). These made him the first man in Greece; but they did not prevent Philip from winning a great battle at Chæronea (338 B.C.) and thus becoming the master of all Greece. So great, however, was the confidence of the people in Demosthenes that, in spite of the failure of all his plans, Ctesiphon proposed to honor him with a crown. Æschines, a rival of Demosthenes in oratory and a personal enemy, was now the head of the Macedonian party in Athens. Taking advantage of two legal defects in the decree as drawn, he brought action against Ctesiphon for proposing an illegal measure. So commanding was the influence of Demosthenes in Athens, however, that the case did not immediately come to trial. It

was not until Philip had died, his son Alexander conquered Persia, and Alexander's general Antipater completely subjugated Greece, that Æschines ventured to bring his enemy into court (330 B.C.).

The result was disastrous for the prosecution. Knowing his audience, Demosthenes in the greatest speech of his career, *On the Crown*, made them feel that his cause was theirs. Æschines received less than one fifth of the votes, and was therefore forced to go into exile. In his exile he kept a school. On one occasion he recited to his pupils a portion of his rival's speech. The audience was entranced. Æschines, noticing this fascination, said, "If you had heard the monster himself!"

Demosthenes did not long survive his last and greatest triumph. For continued opposition to Macedon, he was finally condemned to death, fled from Athens, was captured, and took poison in order to avoid a worse fate (322 B.C.).

III. The Oration on the Crown

In outline the *Oration on the Crown* is as follows:

1. *Exordium.* I pray God that on this occasion, fellow citizens, you may feel for me that same good-will which I have always felt for Athens and for each of you. I beg of you, in the name of your religion and your honor, to hear both sides alike. Æschines has two great advantages over me in this case. First, while for him it is merely a game, I run the risk of losing your esteem. Second, while he has the pleasing opportunity of abusing me, I am forced in self defense to engage in the most disgusting of all tasks — self-glorification. Since I am driven to it, pray charge it to my opponent, who has made it necessary.

2. *Status.* Though the indictment is technically directed against the legal status of Ctesiphon's measure, it is really aimed at me and my whole public career. He has accordingly attacked both my private and public character. I am therefore forced to give some attention to matters that really have no logical bearing on the case. If my private character is as bad as he says it is, you among whom I have lived are fully aware of its deficiencies, and will refuse to

hear me. I scorn to answer his charges on this score, but his lies concerning my political acts demand a reply. If I were guilty of the crimes of which he accuses me, why did he not bring action against me at once and directly, instead of waiting and adopting the subterfuge of attacking me through Ctesiphon? The answer is plain. He knew me to be innocent. His motive is not zeal for the public but hatred of me. To satisfy this private grudge, he accuses me of exactly the misconduct with reference to the peace and the embassy of which he himself was guilty. Permit me, therefore, to recall the state of affairs at that time.

Statement of Facts. When, after the war between the Phocians and Thebans, the latter appealed to you for aid against Philip, he took advantage of your natural indignation against them and offered you a separate peace. This was accepted, not through me, but through the influence of the friends of Æschines. Then, and not till then, I made a motion that commissioners be at once dispatched to Philip to ratify the treaty, so as to put a stop as soon as possible to his military activity. It was carried but, owing to the schemes of Æschines, our embassy delayed three months. Thus Philip won both peace and fortresses. He then proceeded to bribe Æschines to persuade you that the power of Thebes was equally inimical to Athens and to Macedon. Having thus lulled you to sleep, he crushed the Phocians and appeared with his army at Elatea. At this crisis I was the only citizen who understood and dared to oppose Philip's designs. Through me Athens and Thebes concluded a defensive and offensive alliance. While I was thus busy with constructive plans for my country's good, Æschines sat mute. As soon, however, as those plans had gone astray, he came forward as my accuser.

Argument. Though Philip defeated the combined forces of Athens and Thebes in the contest that followed, our overthrow was by no means as disastrous as it would have been had we fought single-handed. If I failed to foresee the result, Æschines failed to forewarn us of it. And, even though we lost the day, we preserved our honor. We were true to the ancient glories of our race. We did not sell ourselves, as did Æschines, to an insolent foe. We deserted no ally. We can still hold up our heads among the nations. Æschines,

however, in his eagerness to deprive me of a momentary honor, is willing to rob you of a glory that should endure forever. He is willing to convict you of being unworthy of those who faced danger at Marathon, those who fought at Platæa, those who died in the sea fight at Salamis. Though you have honored in equal measure the victors and the vanquished, he would deprive of their just glory the brave men to whom God denied the palm of victory.

Refutation. Æschines, you say I am not like the ancients. Are you? It is fairer to compare me with my contemporaries. At least I have, unlike you, been downcast when my country was enslaved and happy in her prosperity.

Peroration. O God, reform Æschines if it be possible; if it be not, let him work out his own ruin. And to the rest of us grant a swift release from our fears and the enjoyment of a lasting deliverance.

IV. Notes and Queries

1. What is meant by "rebuttal and "refutation"?
2. Name the best constructive speech in the English language.
3. What motive made Demosthenes an orator?
4. What natural qualification for oratory did he possess in a high degree?
5. How did he train his voice?
6. What means did he use to strengthen his lungs?
7. Did he study models?
8. Who was Thucydides?
9. How did Demosthenes safeguard his privacy?
10. What did he learn from conversation? From listening to speeches? From Satyrus? From Eunomus?
11. Is there anything in the education of Demosthenes which can be profitably imitated to-day?
12. Make a three-minute speech on Athens.
13. To what task did Demosthenes devote his life?
14. Did he succeed in any respect?
15. Describe the circumstances that led up to the delivery of the *Oration on the Crown.*
16. Describe its effect.
17. Reduce to one sentence each of the parts of the *Oration on the Crown.*

18. The special distinction and power of the *Oration on the Crown* lie in the fact that Demosthenes makes his audience feel that, if they condemn him, they condemn themselves. Point out three or four passages in the speech that have this effect.
19. Reduce three of Demosthenes' enthymemes to syllogisms.

V. Composition

Assignment 1. At some time in your life you have probably been criticized unjustly for some act either of omission or commission. Write in your own defense a speech about as long as the abstract of the *Oration on the Crown* in Section III. Use the same organization, and address your arguments to the particular person or group of persons whom you wish to convince.

Assignment 2. Write on the same plan a speech to persuade your father that you should have a new watch, a vacation at the seashore, or any other reward of merit that is reasonable or possible.

Assignment 3. Write on the same plan a speech to persuade the principal of your school that you should have a *cum laude* diploma, a college recommendation, exemption from examination, or some other mark of distinction.

Assignment 4. Write a similar speech in justification of the conduct of one of the characters connected with one of the following topics. Other and possibly better subjects will suggest themselves. Write in the first person, as if you were the man himself.

1. Benedict Arnold's Treason.
2. The Assassination of Julius Cæsar.
3. George III and America.
4. Aaron Burr and Thomas Jefferson.
5. Roosevelt's Disruption of his Party in 1912.
6. The Lusitania.

VI. Suggested Reading

1. Plutarch's *Life of Demosthenes.*
2. *Demosthenes' Oration on the Crown.*
3. Macaulay's *Essay on the Athenian Orators.*

VII. Memorize

THE LORD IS MY SHEPHERD

The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures: he leadeth me beside the still waters. He restoreth my soul; he leadeth me in the paths of righteousness for his name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me. Thou preparest a table before me in the presence of mine enemies; thou anointest my head with oil; my cup runneth over. Surely goodness and mercy shall follow me all the days of my life; and I will dwell in the house of the Lord forever. — Psalm XXIII.

CHAPTER XIX

DEBATING

"I could not speak before the school. Many a piece did I commit to memory and rehearse in my room over and over again; but, when the day came, and the schoolmaster called my name, and I saw all eyes turned upon my seat, I could not raise myself from it. When the occasion was over, I went home and wept bitter tears of mortification." — DANIEL WEBSTER.

I. Debating

DEBATING is probably the most valuable exercise that can be devised for a class in composition. It quickens and invigorates the natural understanding. It creates in public questions an interest that leads to deep and sure knowledge. It compels the learner to study with fresh interest the arts of sentence, paragraph, and theme construction. It improves his diction. It trains his voice. It gives him poise, grace, self-possession, and the habit of thinking quickly and thinking straight.

All this it does, when it is conducted in a proper fashion. Too many high-school debates, however, are not in any real sense of the word debates at all. This is what happens. The subject is chosen. Each speaker is assigned a part or phase of the question. He repairs to the library and obtains a few magazine articles from which he copies *verbatim et literatim*, though by no means *punctuatim*, such passages as seem to suit his purpose. Sometimes he does not do even as well as this. Instead, he gets one of those books in which enterprising publishers preserve the records of college debates and pilfers therefrom directly and shamelessly

whatever he thinks he may require. Having learned by heart the matter thus obtained, on the appointed day the two sides meet and deliver what are happily termed by the boys themselves a series of canned speeches. The audience applaud; the judges compliment the youths on their interest in debating; and the youths themselves are swollen up with sinful pride.

Everybody thinks there has been a debate, but there has really been no such thing. There have really been several unrelated speeches more or less completely stolen from better speeches and more or less marred in the stealing. The process is not without its value. It affords some insight into public questions and some practice in public speaking. But it lacks the chief essential of a real debate. The speakers have not mastered the whole subject and they have not actually locked horns, clashed, or got together. The affair resembles a real debate precisely as a baseball game in which the opposing teams played on different diamonds would resemble a real baseball game.

In order to have a real debate one other thing is needed. Each speaker should know all about both sides of the subject. The first speech of the affirmative should be a constructive oration setting forth all the arguments to be used; but all of the other speeches on both sides should be speeches in rebuttal, each refuting the speech by which it is directly preceded.

Of course it is much more difficult to prepare for a contest of this nature than to get up a single set speech. It means that each speaker must have at his fingers' ends the entire subject. This in some cases is impossible, as it would involve years if not a lifetime of study. It can be done, however, and done well enough

by high-school boys and girls to effect an enormous improvement both in the pleasure and the profit of debating. And if two schools, one using the first method and the other the second, meet in debate, the result is a foregone conclusion, unless there is an enormous disparity in the ability of the debaters, some obsession in the minds of the judges, or a disastrous cataclysm of nature.

II. The Organization of School Debates

Just as the surest way to get a good football team in a school is to require all the boys to play football, the surest way to get a good debating team is to require all the pupils to debate. Aside from the value in the formation of teams of such universal compulsory training in football and forensics, its educational value is obvious. It is therefore well to have debates nine or ten times a year in every English class in a school. From these will naturally grow inter-class debates, and from the material thus developed it will be easy to pick a team to represent the school in inter-scholastic contests.

The latter may be organized in three ways. First, each school may have one team. In that case, the challenged school usually submits several subjects; the challenging school selects one of them; and the challenged school chooses the side that it prefers, usually the negative, as the burden of proof rests on the affirmative. It is better, however, for each school to have two teams. The method of procedure in such cases is to hold two debates on the same topic at the same time, one in each school, the home team in each case taking the affirmative. This not only does away with all the jockeying that is inevitable when each school has only

one team, but affords a good opportunity for the two teams of a school to have practice debates against each other. The third arrangement is to hold a triangular debate, each school having two teams and meeting each of the other schools at the same time in one debate. For instance:

Triangular Debate May 1, 1932, between New York, Chicago, and San Francisco

	Affirmative	*Negative*
At New York	New York	Chicago
At Chicago	Chicago	San Francisco
At San Francisco	San Francisco	New York

III. The Choice of Judges

The judges should be as prominent as possible, not only because prominence is the best guarantee of wisdom and probity, but also because it is good policy to bring a school into close relations with the most influential men of the community. At the close of a recent debate, one of the judges, a successful lawyer, said to one of the boys who had spoken well: "Young man, you can have a desk in my office whenever you want it."

IV. The Choice of a Subject

The subject chosen should have two sides. Usually it should be also a current public question, as such subjects are more interesting to the public than historical, scientific, literary, or social topics, and have a more direct value as training in citizenship. Any pupil can readily find such subjects in papers and magazines. The following are good questions for debate:

1. Resolved: That our present restrictions on immigration should be removed.
2. Resolved: That aircraft should supplant battleships.

3. Resolved: That the Presidential Electoral College should be abolished.
4. Resolved: That members of the United States Cabinet should have the same relation to Congress that members of the British cabinet have to Parliament.
5. Resolved: That all public employees should be required to pass suitable examinations in order to be eligible for appointment.
6. Resolved: That capital punishment should be abolished.
7. Resolved: That the United States should adopt the Swiss system of compulsory military training.
8. Resolved: That the United States should substitute free trade for protection.
9. Resolved: That the income tax law should be repealed.
10. Resolved: That a tax on land alone would be better than the present system of taxation.
11. Resolved: That the Government should build, own, and operate railroads.
12. Resolved: That labor organizations promote the best interests of workingmen.
13. Resolved: That an eight-hour working day should be adopted by the United States as law.
14. Resolved: That co-education in high schools is undesirable.
15. Resolved: That the United States should abandon the Monroe Doctrine.
16. Resolved: That the Senate of the United States should be abolished.
17. Resolved: That Bacon wrote Shakespeare's plays.
18. Resolved: That Lincoln was a greater man than Washington.

V. Narrowing the Subject

Some of these subjects are too broad to be mastered and discussed in their entirety in a single debate. Some are one-sided. Both or either of these objections can often be overcome by confining the question to a single phase. For example, a discussion of the tariff may be restricted to a single article, like wool or sugar.

VI. Gathering Material

The subject having been fixed, get material as follows:

1. Do some thinking. Write down all of the arguments that you can devise for both sides. It is a good plan to write each argument in the most finished possible form on a card.

2. Talk about the subject. Conversation often yields good material.

3. Then, and not till then, begin to supplement your material by reading. Go to the best library in reach, and consult the librarian.

VII. Suggested Readings

1. McMaster's *Life of Daniel Webster.*

2. Hayne's *Speech on the Foote Resolution.*

3. Webster's *Reply to Hayne.*

4. Foster's *Argumentation and Debating;* Foster's *Essentials of Exposition and Argument.*

VIII. Memorize

RING OUT THE OLD

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die!

Ring out the old, ring in the new;
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true!

Ring out the grief that saps the mind,
For those that here we see no more;
Ring out the feud of rich and poor,
Ring in redress to all mankind!

Ring out a slowly dying cause,
And ancient forms of party strife;
Ring in the nobler modes of life,
With sweeter manners, purer laws.

Ring out the want, the care, the sin,
The faithless coldness of the times;
Ring out, ring out my mournful rhymes,
But ring the fuller minstrel in.

Ring out false pride in place and blood,
The civic slander and the spite;
Ring in the love of truth and right;
Ring in the common love of good.

Ring out old shapes of foul disease;
Ring out the narrowing lust of gold;
Ring out the thousand wars of old;
Ring in the thousand years of peace.

Ring in the valiant man and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land;
Ring in the Christ that is to be.

ALFRED, LORD TENNYSON.

CHAPTER XX

DEBATING (*continued*)

"So much as I read I made my own. When a half hour, or an hour at most, had elapsed, I closed my book, and thought over what I had read. Then if, in debate or conversation afterward, any subject came up on which I had read something, I could talk very easily so far as I had read, and there I was very careful to stop." — DANIEL WEBSTER.

I. Introduction

IN Chapter XII we considered the value, nature, organization, judging, subjects, and material of debates. In this chapter we shall continue the subject, our first topic being the organization of material. In order to get a model for the first affirmative speech, the student is referred to Burke's *Speech on Conciliation*, already discussed in Chapter X. For a model of rebuttal, we shall now study the debate between Hayne and Webster in the United States Senate, January 21 and 26, 1830.

II. The Debate between Hayne and Webster

Robert Y. Hayne (1791–1840) was Senator from South Carolina (1823–1832) and Governor of South Carolina (1832–1834). He was an advocate of States' rights and the nullification of federal laws. Daniel Webster (1782–1852) was Member of Congress from New Hampshire (1813–1817) and from Massachusetts (1823–1827); Senator from Massachusetts (1827–1841 and 1845–1852); defeated for the Presidency (1836); Secretary of State (1841 and 1850). One of the greatest of American orators and statesmen, his services in solidifying the Union were a permanent boon to the nation.

Senator Samuel A. Foote, of Connecticut, in January,

1830, introduced a resolution for an investigation of the sale of public lands, his object probably being to check their sale in the West and South. At all events Western and Southern Senators opposed it on the ground that it would hinder the growth of their sections and thus benefit New England. The Southern Senators also saw in it a menace to States' rights and a scheme to centralize the Government. Webster spoke for the resolution, and on January 21 Hayne replied to him. In substance he said that the real issue between them was that Webster believed in a National Government; he, in a Federal Government.

III. Webster's Reply to Hayne

1. When the mariner has lost his way on account of thick weather, he naturally takes the first opportunity to take his latitude. Let us imitate this prudence. I ask for the reading of the resolution before the Senate.

[The Secretary reads the resolution.]

2. You have heard the resolution. It is almost the only subject about which something has not been said in the speech of the gentleman from South Carolina. He has spoken of everything but the public lands.

3. He has declined to postpone the debate.

4. His reason is that there has been something rankling in his heart. His poisoned shafts have been thrown so feebly, however, that there is nothing rankling in mine.

5. He complains that I have slept upon his speech. I have, and remarkably well.

6. He suggests that I am answering him because I am afraid that the gentleman from Missouri is more than a match for me.

7. Sir, this is a Senate of equals. We know no masters. While I am the humblest of its members, I fear neither him nor his friend from Missouri. I shall not allow myself to lose my temper, but I warn him that there will be blows to give as well as blows to receive, and I commend him to a prudent husbandry of his resources.

8. He has harangued against consolidation. I have told him, in reply, that my object is to preserve, not to enlarge, the powers of the Government.

9. He has misunderstood me. Unlike me, he does not believe that a common revenue is a common interest and that all common interests tend to preserve the Union. I like that tendency.

10–11. He attacks New England, because certain people in New England have been disloyal to the Government of the United States. I will agree to his conclusions if he will extend his buffeting to all similar proceedings, wherever else found.

12. I have not attacked South Carolina. I have attacked only the disloyalty of certain individuals in South Carolina. I claim as my countrymen, one and all, the great men of South Carolina. When I shall be found to sneer at public merit because it happens to spring up beyond the limits of my own State, may my tongue cleave to the roof of my mouth.

13. Both Massachusetts and South Carolina went shoulder to shoulder through the Revolution. Hand in hand they felt Washington's own great arm lean on them for protection. If unkind feeling now divides them, it is the outgrowth of false principles since sown.

14. I shall enter on no encomium of Massachusetts; she needs none. There she is. Behold her, and judge for yourselves. The past at least is secure.

15. There yet remains for me to perform the gravest duty devolved upon me by this occasion. In the absence of a worthier champion I must defend the true principles of the Constitution.

16–19. I understand the honorable gentleman from Carolina, first, to maintain that it is a right of State Legislatures whenever, in their judgment, this Government transcends its constitutional limitations, to arrest the operation of its laws; second, to maintain that this right exists under the Constitution, but not as a right to overthrow it; third, to maintain an authority on the part of States to check the General Government; fourth, to maintain that the States may lawfully decide for themselves, and each State for itself, whether, in a given case, the act of the General Government transcends its power; fifth, that, if the exigencies of the case require it, any State Government may, by its own sovereign authority, annul an act of the General Government.

20. This I understand is what Mr. Hayne calls the South Carolina doctrine.

[Mr. Hayne here said that his position was embodied in the Virginia resolution.]

21. This resolution, I understand, does not claim the right of the people to overthrow a bad government but the right of a State to disobey it.

22. I do not believe that unconstitutional laws should bind the people, but I deny that the States have a constitutional right to decide what is constitutional.

23. The source of the power of both State and National Governments is the people. The National Government is answerable only to the people, the whole people, and nothing but the people. If it were, as Mr. Hayne holds, answerable to the Government of each State, it would have twenty-four masters, and be bound to obey each, though each might issue different orders.

24–26. For instance, if the tariff laws displease South Carolina and please Pennsylvania, then Carolina may refuse to pay the duties, but in Pennsylvania they are to be paid, though the Constitution provides that they shall be the same in all States.

27. If there is no power that can settle such questions independent of each of the States, the Union is a rope of sand. It is only the old Confederation.

28. It reduces the Union to a mere connection during pleasure.

29. It is not liberty. It is anarchy.

30. One of two things is true. The laws of the Union are beyond the control of the States, or we have no General Government.

31. As a matter of fact, both the State and National Governments derive their powers directly from the people. Neither has any right over the other.

32. The Central Government is not the creature of State Legislatures.

33. It is the creature of the people, designed expressly by them to curb the power of individual States.

34. In the Constitution the people have provided a mode for settling those questions in which the State and General Governments clash.

35. In the Supreme Court they have erected a tribunal for settling such questions.

36–37. They have not given this power to any State Legislature.

38. I claim no powers for the Government except those enumerated, specified, and particularized by the Constitution.

39–45. The doctrine of Nullification, however, is incompatible with any peaceful administration of the Government.

46. If the Supreme Court can decide, it subverts state sovereignty; if the State Legislatures can decide, it subverts national authority. One or the other must yield. As a matter of fact, the Constitution provides that the States shall yield.

47–48. In this there is really no menace to liberty. The Constitution can be amended; frequent elections are provided; the courts are a safeguard.

49. If the Constitution can be nullified, it cannot be preserved nor will it be worth preserving.

50. If it is faithfully preserved and wisely administered, however, the people will see their happiness, prosperity, and renown grow with its growth and strengthen with its strength.

51. To the Union we owe our safety at home and our dignity abroad.

52. Liberty and Union, now and forever, are one and inseparable.

IV. Exercises and Comments

1. "The delivery of Webster's reply," says Lodge, one of his biographers, "was practically extemporaneous." He had not written it out, but had made a few notes, which he had with him. In reply to inquiries as to what he had done to prepare himself, he said, "My whole life had been a preparation for the reply to Hayne."
2. Discover the limits of the Exordium, Status, Statement, Argument, Refutation, and Peroration of Webster's reply; and reduce each to the limits of the analysis of Burke's *Conciliation* in Chapter IX.
3. Reduce each of his enthymemes to a syllogism.

4. Had Hayne confined himself to a discussion of the question before the Senate?
5. Does Webster confine himself to answering Hayne's speech?
6. Find an *argumentum ad hominem* in Webster's speech.
7. What is the source of the power of the Government of the United States?
8. What is the source of the power of each of the State Governments?
9. What arrangement does the Constitution provide for testing the constitutionality of the laws and acts of the Government of the United States?
10. Why is this preferable to having such questions decided by State Legislatures?
11. Why was the Constitution adopted?
12. Describe the inevitable result of Nullification.
13. How is liberty safeguarded by the Constitution?
14. What blessings has the Constitution secured for the people of the United States?
15. Argument from authority is based on an appeal to the opinion of some man or men whose judgment has weight. The enthymeme involved can be reduced to this syllogism: A's opinion is so; my opinion is the same as his; therefore my opinion is right. Does Webster use the argument from authority in any part of his speech? If so, where and how?

V. Composition of Debates

Should speeches be written out or extemporaneous? Demosthenes and Webster have furnished the answer to this question. Demosthenes wrote out parts of his speeches; but, when he faced his audience, spoke as its temper and the status of the argument required. Consequently, while his speeches were fluent and finished, they did not smell of the lamp. How Webster at the same time did and did not prepare himself to answer Hayne we have already seen. The conclusion is obvious. An absolutely extemporaneous speech has

little chance of success. A canned speech (the metaphor, though vulgar, is pointed) is better but is seldom convincing. To secure the direct power and freshness of extemporaneous speech and at the same time not to lose the finished fluency of careful preparation the orator must have back of him a character, an intellect, a will which only years of devotion to his purpose can produce.

Such a result is, of course, beyond the power of a beginner. He can, however, do this. Let him take each argument, pro and con, write it out to the best of his ability, and commit to memory what he has written. While his immediate predecessor in the debate is speaking, he can take from his pack of cards in the order used by his opponent the cards on which he has written the answer to each of his points. Then, when he speaks, he will at least clash with his enemy; and, if he has worked hard enough, he will probably be fluent, forcible, and convincing. Of course it goes without saying that the cards should be used only to suggest the order of topics. The argument on each should be memorized.

VI. Plans for Debates

Suggestions for Teachers. Divide the class into two sections. One may be called the Greeks and the other the Romans. Let representatives from these hostile camps debate each Friday throughout the rest of the term. Insist on strenuous preparation. Have such a schedule that every individual pupil must participate equally. Act as critic. Observe on Friday. Report on Monday. Criticize individuals both privately and publicly. Keep a record of the contests in order to determine which side is champion. An even better plan is to divide the class into teams of three pupils each, being careful to make them as equal as possible in strength. The emulation thus aroused is highly beneficial to the pupils who have hitherto had no interest in debating.

VII. Suggested Reading

Foster's *Argumentation and Debating.* Houghton Mifflin Company.

Baker and Huntington's *Principles of Argumentation.* Ginn & Company.

VIII. Memorize

When the mariner has been tossed for many days in thick weather, and on an unknown sea, he naturally avails himself of the first pause in the storm, the earliest glance of the sun, to take his latitude and ascertain how far the elements have driven him from his true course. Let us imitate this prudence, and before we float further on the waves of this debate refer to the point from which we departed that we may at least be able to conjecture where we now are. I ask for the reading of the resolution before the Senate.

I shall not acknowledge that the honorable gentleman goes before me in regard for whatever of distinguished character or distinguished talent South Carolina has produced. I claim part of the honor; I partake in the pride of her great names. I claim them for my countrymen, one and all, the Laurenses, the Rutledges, the Pinckneys, the Sumters, the Marions — Americans all, whose fame is no more to be hemmed in by state lines than their talents and patriotism were capable of being circumscribed within the same narrow limits. . . . Sir, does he suppose it in his power to exhibit a Carolina name so bright as to produce envy in my bosom? . . . I thank God that, if I am gifted with little of the spirit which is able to raise mortals to the skies, I have yet none, I trust, of that other spirit which would drag angels down. When I shall be found, sir, to sneer at public merit because it happens to spring up beyond the little limits of my own State; when I refuse for any such cause, or any cause, the homage due to American talent, to elevated patriotism, to sincere devotion to liberty and the country — may my tongue cleave to the roof of my mouth!

I shall enter on no encomium of Massachusetts. She needs none. There she is. Behold her, and judge for yourselves. There is her history. The world knows it by heart. The

past, at least, is secure. There is Boston, and Concord, and Lexington, and Bunker Hill; and there they will remain forever.

When my eyes shall be turned to behold for the last time the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on States dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood! Let their last feeble and lingering glance rather behold the gorgeous ensign of the Republic, now known and honored throughout the earth, still full high advanced, its arms and trophies streaming in their original lustre, not a stripe erased or polluted, not a single star obscured, bearing for its motto no such miserable interrogatory as "What is all this worth?" nor those other words of delusion and folly, "Liberty first and Union afterward," — but everywhere, spread all over in characters of living light, blazing on all its ample folds, as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart, — "Liberty and Union, now and forever, one and inseparable."

DANIEL WEBSTER, *Reply to Hayne.*

CHAPTER XXI

DEBATING (*continued*)

You can fool all the people some of the time and some of the people all of the time, but you cannot fool all of the people all of the time. — Abraham Lincoln.

I. Introduction

As has been stated in Chapter XIX, one of the chief faults of most high-school debates is that the debaters do not actually clash. To show how real debaters do this is the object of this chapter. Probably the most famous example of real debating and actual clashing in American history (perhaps in all history) is found in the series of debates waged in 1858 between Stephen A. Douglas and Abraham Lincoln. A brief statement of the background for these contests will be found in Chapter XXXIII, which the student should restudy this time.

In 1858 a Senator of the United States was to be chosen in Illinois to succeed Stephen A. Douglas. The Democrats renominated Douglas; the Republicans declared Lincoln their first, last, and only choice. At that time Lincoln was a comparatively unknown country lawyer; Douglas a national figure of such prominence that he was ranked in the public mind with Webster, Clay, and Calhoun. He was known as "The Little Giant" and was regarded as good timber for the Presidency. Some people laughed at this David for presuming to meet such a Goliath. Others were sympathetic but thought him mad. Few or none believed that he had a chance to win. However, Lincoln challenged Douglas to a series of joint de-

bates. Douglas accepted, and the following schedule was agreed upon:

Place	Date	Opening 1 Hr.	Reply 1½ Hrs.	Close ½ Hr.
Ottawa	Aug. 21	Douglas	Lincoln	Douglas
Freeport	Aug. 27	Lincoln	Douglas	Lincoln
Jonesboro	Sept. 15	Douglas	Lincoln	Douglas
Charleston	Sept. 18	Lincoln	Douglas	Lincoln
Galesburg	Oct. 7	Douglas	Lincoln	Douglas
Quincy	Oct. 13	Lincoln	Douglas	Lincoln
Alton	Oct. 15	Douglas	Lincoln	Douglas

Thus there was presented the phenomenon of a Vermonter arguing for slavery and a Kentuckian arguing against it.

II. Douglas's Speech at Ottawa (*abridged*)

1. Prior to 1854 this country was divided into two great political parties, known as the Whig and Democratic parties. Both were national. Both united in adopting the Compromise of 1850, which was designed to restore that harmony between North and South which had been disturbed by the question of slavery. Up to 1854 this harmony, thus secured, was not disturbed.

2. In 1854 I introduced into the Senate a bill to organize the territories of Kansas and Nebraska according to the principles of the Compromise of 1850. In this bill I said that it is not the intent of this act to legislate slavery into any State or Territory or to exclude it therefrom, but to leave the people thereof perfectly free to form and regulate their domestic institutions in their own way, subject only to the Federal Constitution.

3. In 1854 Abraham Lincoln (Whig) and Lyman Trumbull (Democrat) formed a conspiracy to dissolve the Whig and Democratic parties of Illinois and to form of the mem-

bers an Abolition party under the name and disguise of a Republican party.

4. This new party met at Springfield in 1854 and adopted a platform which asserted: (1) That the States, and not Congress, have the right to enact fugitive slave laws; (2) That slavery should be restricted to the States where it now is; (3) That slavery should be abolished in the District of Columbia; (4) That slavery should be excluded from all present and future territories.

5. I want to know if Mr. Lincoln will stand by each article in that creed and I therefore ask him the following questions:

(*a*) Are you pledged to vote for the unconditional repeal of the slave law, as you were in 1854?

(*b*) Are you pledged to vote against the admission of any more slave States, even if the people want them?

(*c*) Are you pledged to vote against the admission of a new State into the Union with such a constitution as the people may choose to make?

(*d*) Are you pledged to the abolition of slavery in the District of Columbia?

(*e*) Are you pledged to the prohibition of the slave trade between the States?

(*f*) Are you pledged to prohibit slavery in all the Territories south as well as north of the Missouri Compromise line?

6. I ask Mr. Lincoln these questions because his principles will not bear transplanting from Ottawa to Jonesboro. I can proclaim mine wherever the American flag waves.

7. I mean no disrespect to Mr. Lincoln. I have known him twenty-five years. When I first met him he ran a grocery, was a great story-teller, could beat any of the boys in athletic contests, was able to ruin more liquor than all the rest of the town, and was a great referee at a horse-race or fist-fight. We were in the legislature together in 1836. After ten years of private life he turned up in Congress in 1846. I was then in the Senate and was glad to welcome my old friend and companion. However, because he sided with the Mexicans against his country, he remained only one term in Congress. He came up again in 1854 just in time to make this Abolition or Black Republican platform in company with Giddings, Lovejoy, Chase, and Fred Douglass.

8. In a speech at Springfield to the convention which nominated him, Lincoln said:

"In my opinion it will not cease until a crisis shall have been reached and passed. 'A house divided against itself cannot stand.' I believe this government cannot endure permanently half slave and half free. I do not expect the Union to be dissolved — I do not expect the house to fall — but I do expect it will cease to be divided. It will become all one thing, or all the other. Either the opponents of slavery will arrest the further spread of it, and place it where the public mind shall rest in the belief that it is in the course of ultimate extinction, or its advocates will push it forward till it shall become alike lawful in all States — old as well as new, North as well as South."

9. Why cannot this government endure permanently half slave and half free? It has so endured for seventy years. Of the thirteen original States, twelve were slave.

10. Lincoln says he will not submit to the Dred Scott decision, because it deprives the negro of the right of citizenship.

11. Do you wish to turn Illinois into a negro colony?

12. Lincoln believes that the negro is his equal. I do not think he is mine. If he is, he has been a long time demonstrating the fact. I believe that he should be neither a slave nor a citizen.

13. Let each State do as it pleases about slavery. Peace will then prevail.

III. Notes, Queries, Exercises

1. The careful student of this speech will admire Douglas's clearness of statement, his command of rhetorical devices, the power of his intellect, his sincerity. As a great and honorable citizen, he is entitled to the respect of all Americans. It was at once his misfortune and his felicity that he met in Lincoln the giant of our nation. Were it not for his debates with Lincoln, he would be known to-day only to those useful but obscure persons who are described on payrolls and in ledgers as research men.
2. Douglas's first enthymeme can be translated into the following syllogism:

Major Premise. Harmony among all of the United States is desirable.

Minor Premise. Whigs and Democrats in 1850 united to secure harmony.

Conclusion. Therefore the Whig and Democratic parties should not have been disturbed in their laudable endeavors to secure peace.

3. His second proposition, based on the foregoing conclusion, is as follows:

Major Premise. The Whig and Democratic parties should not have been disturbed in their efforts to secure peace.

Minor Premise. Abraham Lincoln and Lyman Trumbull conspired to thwart this laudable design.

Conclusion. Therefore Stephen A. Douglas, and not Abraham Lincoln, should be elected Senator.

4. Douglas then proceeds, in Paragraphs 4, 5, and 6, to prove that his opponents are not united. He does it by means of the following implied syllogism:

Major Premise. In 1854 the Republicans (Lincoln among them) adopted antislavery resolutions acceptable to the people of northern Illinois.

Minor Premise. Lincoln dares not stand on that platform in southern Illinois to-day.

Conclusion. Therefore Lincoln cannot represent the whole State.

5. Taking this conclusion as the major premise of a new syllogism, Douglas reasons thus:

Major Premise. Lincoln represents the sentiment of only a fraction of one State.

Minor Premise. My doctrines find acceptance in every State.

Conclusion. Therefore you should vote for me.

6. Construct the syllogism implied in Paragraph 7. Giddings, Lovejoy, and Chase were Abolitionists; Frederick Douglass, a negro.

IV. Lincoln's Reply at Ottawa

1. Judge Trumbull and I had nothing to do with the platform of 1854 which Mr. Douglas has read.

2. My real position in 1854 is shown in a speech I made at Peoria and will read. (Voice: "Put on your specs.") Yes, sir, I am obliged to do it. I am no longer a young man. (See Lincoln's Peoria speech in Chapter XXI.)

3. I do not believe in the social and political equality of the negro any more than I believe that a horse chestnut is a chestnut horse. But in the right to eat the bread he earns he is my equal and Judge Douglas's and the equal of any man.

4. I did not vote for Mexico and against this country. I refused to vote that the Democrats had begun the Mexican war righteously, but I voted for money to pay our soldiers, just as Judge Douglas did.

5. It is true that this nation was tranquil until 1854. It was tranquil because the public rested in the belief that slavery was in process of ultimate extinction. Since 1854, however, Judge Douglas and his friends have placed slavery on a new basis, which looks to its perpetuity and nationalization. The Dred Scott decision gives a man the right to hold slaves in any State. In other words there is a tendency, if not a conspiracy, to make slavery perpetual if not universal in this nation. When we see a lot of framed timbers, different portions of which we know have been gotten out at different times and places, and by different workmen — Stephen, Franklin, Roger, and James, for instance; and when we see these timbers joined together, and see they exactly make the frame of a house or a mill, all the tenons and mortises exactly fitting, and all the lengths and proportions of the different pieces exactly adapted to their respective places, and not a piece too many or too few, — not omitting even the scaffolding, — or if a single piece be lacking, we see the place in the frame exactly fitted and prepared to yet bring such piece in — in such a case we feel it impossible not to believe that Stephen and Franklin, and Roger and James, all understood one another from the beginning and all worked upon a common plan or draft drawn before the first blow was struck.

6. When Judge Douglas complimented me as being a "kind, amiable, and intelligent gentleman," I was a little "taken," for it came from a great man. It was sweet to me. I was rather like the Hoosier with the gingerbread, when he

said he reckoned he liked it better than any other man and got less of it. Nevertheless he misrepresents me. He knows that I do not want a war between the slave and free States, that I do not advocate the social and political equality of the white and black races, and that I do not wish to reduce to a dead level the local institutions of all the States. He makes charges which he does not know to be true. The man who does that falsifies as much as he who knowingly tells a falsehood.

7. Judge Douglas says that it was criminal for me to enter into a conspiracy to break up the Whig and Democratic parties to form the Republican party because the Whig and Democratic parties were the bulwarks of national peace. I reply that I entered no such conspiracy, that such a conspiracy would have been laudable, and that he himself, by entering a conspiracy to nationalize slavery, has upset our national tranquillity and is as guilty of founding the Republican party as was Archbishop Laud of causing the Declaration of Independence.

8. He attacks me because I criticize the Dred Scott decision. His own heroes, Jefferson and Jackson, criticized Supreme Court decisions. Douglas himself is bespattered all over with attacks on judicial decisions.

9. Henry Clay, my beau ideal of a statesman, the man for whom I fought all my humble life — Henry Clay once said of a class of men who would repress all tendencies to liberty and ultimate emancipation, that they must, if they would do this, go back to the era of our independence, and muzzle the cannon which thunders its annual joyous return; they must blow out the moral lights around us; they must penetrate the human soul, and eradicate there the love of liberty; and then, and not till then, could they perpetuate slavery in this country! To my thinking, Judge Douglas is, by his example and vast influence, doing that very thing in this community when he says that the negro has nothing in the Declaration of Independence. Henry Clay plainly understood the contrary. Judge Douglas is going back to the era of our Revolution, and to the extent of his ability muzzling the cannon which thunders its annual joyous return. When he invites any people, willing to have slavery, to establish it, he is blowing out the moral lights around us. When he says he

"cares not whether slavery is voted down or voted up" — that it is a sacred right of self-government — he is, in my judgment, penetrating the human soul and eradicating the light of reason and the love of liberty in this American people.

V. Notes, Queries, and Exercises

1. Make a list of Douglas's arguments and Lincoln's replies.
2. Does Lincoln fail to reply to any of Douglas's arguments? If so, which?
3. Does Lincoln use anywhere the *Argumentum ad hominem*? What is the *Argumentum ad hominem*?
4. Find in Lincoln's speech an example of chiasmus.
5. What does Lincoln mean by a horse-chestnut chestnut-horse argument?
6. Does Lincoln sweep aside Douglas's sophistry and get down to the real question?
7. What is the real question?
8. Have any monuments been erected to Douglas?
9. To Lincoln?

VI. Douglas's Rejoinder at Ottawa

1. Lincoln was at Springfield in 1854 when the Republican platform was adopted and therefore must have been responsible for it.

2. He is afraid to answer my questions. He knows I will trot him down to Egypt (i.e., southern Illinois).

3. I do not charge him with moral turpitude. If he or any other man brings such a charge against me, I will say it is a lie and let him prove it if he can.

4. Mr. Lincoln has not character enough to arraign President Buchanan, President Pierce, and nine judges of the Supreme Court, to no one of whom he is equal. He is an ignorant man. He does not want to avow his principles. Democracy is founded upon the eternal principles of right. The plainer these principles are avowed, the stronger will be the support they receive. If Lincoln's principles prevail, they will destroy the Union.

VII. Notes, Queries, and Exercises

1. Which of Lincoln's arguments does Douglas answer? Which does he not answer?
2. Are Douglas's arguments well fitted to convince the voter of 1858? The student of a later generation? Why?
3. Suppose that we divide the class into forty-eight (or fewer) pairs. Each pair is running for the Senate. Let each pair select a current national question for debate, take sides on that question, and fight it out before the class.
4. Let the class as a whole collaborate in making a list of current questions of national interest. Put it this way. If you were President, what questions would you submit to Congress? Can you add any to these?

Tariff	World Court
League of Nations	R.O.T.C.
Conservation	Unemployment
Pensions	Farm Relief
War Ships	Roads
Child Labor	Five-hour Day
Immigration	War Debts

5. Remember that facts always beat assertions and that conviction always beats ingenuity.

VIII. The Remaining Lincoln-Douglas Debates

Space (or rather the lack thereof) makes it impossible to analyze the remaining Lincoln-Douglas Debates with the care bestowed on the first. Instead we consolidate, first presenting the most important of Lincoln's subsequent arguments and then of Douglas's.

IX. Lincoln

1. At Ottawa Douglas asked me seven questions. I answer them as follows:

Question 1. "I desire to know whether Lincoln to-day stands as he did in 1854, in favor of the unconditional repeal of the fugitive-slave law?"

Answer. I do not now, nor ever did, stand in favor of the unconditional repeal of the fugitive-slave law.

Question 2. "I desire him to answer whether he stands pledged to-day as he did in 1854, against the admission of any more slave States into the Union, even if the people want them?"

Answer. I do not now, nor ever did, stand pledged against the admission of any more slave States into the Union.

Question 3. "I want to know whether he stands pledged against the admission of a new State into the Union with such a constitution as the people of that State may see fit to make?"

Answer. I do not stand pledged against the admission of a new State into the Union with such a constitution as the people of that State may see fit to make.

Question 4. "I want to know whether he stands to-day pledged to the abolition of slavery in the District of Columbia?"

Answer. I do not stand to-day pledged to the abolition of slavery in the District of Columbia.

Question 5. "I desire him to answer whether he stands pledged to the prohibition of the slave-trade between the different States?"

Answer. I do not stand pledged to the prohibition of the slave-trade between the different States.

Question 6. "I desire to know whether he stands pledged to prohibit slavery in all the Territories of the United States, North as well as South of the Missouri Compromise line?"

Answer. I am impliedly, if not expressly, pledged to a belief in the right and duty of Congress to prohibit slavery in all the United States Territories.

Question 7. "I desire him to answer whether he is opposed to the acquisition of any new territory unless slavery is first prohibited therein?"

Answer. I am not generally opposed to honest acquisition of territory; and, in any given case, I would or would not oppose such acquisition, accordingly as I might think such acquisition would or would not aggravate the slavery question among ourselves. (Freeport.)

2. I ask him four questions:

Question 1. If the people of Kansas shall, by means en-

tirely unobjectionable in all other respects, adopt a State constitution, and ask admission into the Union under it, before they have the requisite number of inhabitants according to the English bill, — some ninety-three thousand, — will you vote to admit them?

Question 2. Can the people of a United States Territory, in any lawful way, against the wish of any citizen of the United States, exclude slavery from its limits prior to the formation of a State constitution?

Question 3. If the Supreme Court of the United States shall decide that States cannot exclude slavery from their limits, are you in favor of acquiescing in, adopting, and following such decision as a rule of political action?

Question 4. Are you in favor of acquiring additional territory, in disregard of how such acquisition may affect the nation on the slavery question? (Freeport.)

3. Reasons are more satisfactory to voters than for a candidate to stand on his dignity and call people liars. (Freeport.)

4. All I ask is that we talk reasonably and rationally. I have never tried to conceal my opinions nor to deceive any one in reference to them. (Freeport.)

5. Is the judge afraid that I will differ from other Republicans? No! He is afraid that we'll all pull together. (Freeport.)

6. As a matter of fact, he does not say to the North the same things he says to the South. (Freeport.)

7. I agree with Judge Douglas that all the States should have the right to do exactly as they please about all their domestic relations, including slavery. (Jonesboro.)

8. Why, when we had peace under the Missouri Compromise, could you not let it alone? (Jonesboro.)

9. The judge attacks me because I do not agree in all points with some of my friends. If this is a good rule for me it is a good rule for him. I think it is not a good rule for either of us. Do you think differently, judge? *Mr. Douglas:* I do not. (Jonesboro.)

10. Judge Douglas's friend, Richard M. Johnson, is the only person I know of who favors the complete equalization, social and political, of whites and blacks. (Charleston.)

11. Since Judge Douglas fears this so much and since it

can be brought about only by vote of the state legislature, I propose that he be kept at home and placed in the Illinois legislature to fight it. (Charleston.)

12. I dare Judge Douglas to point out any difference between my speeches north and south. (Charleston.)

13. Judge Douglas says that he and Henry Clay and Daniel Webster settled the slavery question forever in 1850. Their forever proved to be four years. (Charleston.)

14. There are two ways to settle the slavery question. One is to put it back where our fathers placed it, to keep it out of new States, to confine it to the old States where it now exists. The other is for us to surrender and let Douglas and his friends plant it in all States. (Charleston.)

15. Douglas attacks me on a charge more than ten years old but complains of Trumbull and me because we bring charges against him one or two years old. (Charleston.)

16. When each piece of a story is true, how can the whole be false? Judge Douglas is playing cuttlefish, a small species of fish which has no way of defending itself except by throwing out a black fluid which makes the water so dark the enemy cannot see it, and thus it escapes. (Charleston.)

17. Most of the Judge's speech has already been delivered and printed. (Galesburg.)

18. The records do not show that the negro was not included in the Declaration of Independence. (Galesburg.)

19. When Judge Douglas says that I dare not make the same statements in northern and southern Illinois, he forgets that all of my speeches are to be printed. (Galesburg.)

20. Judge Douglas says that our principles are unsound because Southerners will not let us proclaim them in slave States. Are his unsound because he cannot proclaim them in Russia? Are they unsound because the people of Chicago once prevented him from preaching a favorite doctrine? (Galesburg.)

21. Judge Douglas thinks slavery right; I think it is wrong. This is the fundamental difference in our points of view. (Galesburg.)

22. As the fisherman's wife, whose drowned husband was brought home with his body full of eels, said when she was asked what was to be done with him, "Take the eels out and set him again," so the Democrats use the small old lies again and again. (Galesburg.)

23. The judge's speeches are getting better. (Alton.)

24. Has Douglas the exclusive right in this country of being on all sides of all questions? (Alton.)

25. The word *Slavery* is not used in the Constitution, covert language being used for a purpose full of significance. (Alton.)

26. Douglas introduced a new policy regarding slavery. I propose nothing but a return to the policy of the fathers. (Alton.)

27. I propose nothing but what has a most peaceful tendency. (Alton.)

28. Is that irresistible power which for fifty years has shaken the government and agitated the people to be stilled and subdued by pretending that we ought not to talk about it? (Alton.)

29. Is it not a false statesmanship that is based on the policy of caring nothing about the very thing that everybody cares the most about? (Alton.)

30. Slavery and the divine right of kings rest on the same principle. (Alton.)

X. Douglas

1. If Kansas has population enough to constitute a slave State, she has people enough for a free State. (Freeport.)

2. In my opinion the people of a Territory can, by lawful means, exclude slavery from their limits prior to the formation of a state constitution. (Freeport.)

3. Will you hold Lincoln up to the platform of his party or will you accuse every representative you had in the legislature of violating his pledge of honor to his constituents? (Freeport.)

4. I have defended the great principle of self-government here among you when Northern sentiment ran in a torrent against me, and I have defended that same principle when Southern sentiment came down like an avalanche upon me. (Freeport.)

5. Each State has the right to do as it pleases, without meddling with its neighbors. (Jonesboro.)

6. When we get Cuba, Mexico, or Canada, we must therefore let the people thereof have slavery or not, as they choose. (Jonesboro.)

7. Why should we not act as our fathers who made the government? (Jonesboro.)

8. I do not know that the place where a man is born has much to do with his political principles. I was born in Vermont. When I went back there after twenty years they gave me the degree of LL.D. in Latin (doctor of laws) the same as they did Old Hickory, at Cambridge, and I give you my word and honor I understood just as much of the Latin as he did. I said to my hosts: "My friends, Vermont is the most glorious spot on the face of this globe to be born in, provided he emigrates when he is very young." When I got out here I found my mind liberalized and my opinions enlarged by these broad prairies. (Jonesboro.)

9. I have answered Lincoln's questions, but he will not answer them himself. (Jonesboro.)

10. Judicial decisions are binding and final. (Jonesboro.)

11. In spite of the Dred Scott decision, if the people of a Territory do not want slavery, you cannot force it on them. (Jonesboro.)

12. Trumbull and Lincoln are liars. (Charleston.)

13. Abe is the brother of the black man. (Charleston.)

14. When you say that the Declaration of Independence includes the negro, you charge the signers of it with hypocrisy. (Galesburg.)

XI. Notes, Queries, and Exercises

1. Why ask your opponent questions?
2. Why question his veracity?
3. Does Lincoln meet the charge that he and his party are sectional? How?
4. Make a list of the points on which the debaters agree.
5. Which party was responsible for the agitation over slavery?
6. What was the exact point at issue?
7. Point out some examples of the debaters' wit and humor. Which excelled in these? Of what value, if any, are they in debating?
8. Point out some instances in which Douglas beats Lincoln; Lincoln, Douglas.
9. Is Lincoln's cuttlefish argument valid?

10. Who was the conservative in this debate?
11. Why is the word *Slavery* not used in the Constitution?
12. What statements, if any, does Douglas make that would offend the South?
13. Was Douglas as courageous as Lincoln?
14. Why does Douglas bring in the Vermont passage?
15. Why does he boast of his ignorance of Latin?
16. Did Douglas believe that judicial decisions are binding and final?
17. Are these debates to be classified as argumentation or persuasion?
18. Discover an enthymeme and reduce it to a syllogism.
19. Choose a member of the class to bring in a speech in support of some proposition unknown to the class. When he has finished, let everybody try to answer his arguments. Then let him reply. Allot the time thus: Opening 33½ per cent; Replies, 50 per cent; Rejoinder, 16½ per cent.

XII. Memorize

CENTENNIAL HYMN

I

Our fathers' God! from out whose hand
The centuries fall like grains of sand,
We meet to-day, united, free,
And loyal to our land and Thee,
To thank Thee for the era done,
And trust Thee for the opening one.

. . . . . .

VI

Oh make Thou us, through centuries long,
In peace secure, in justice strong;
Around our gift of freedom draw
The safeguards of Thy righteous law:
And, cast in some diviner mould,
Let the new cycle shame the old!

JOHN GREENLEAF WHITTIER.

CHAPTER XXII

DEBATING (*continued*)

My voice is still for war.
Gods! can a Roman senate long debate
Which of the two to choose, slavery or death?
ADDISON, *Cato*, Act II, Sc. 1.

I. Project

To be able to see both sides of a question is important for the debater. The debater who can see only one side is like the pedestrian who has only one leg. In his oration on Adams and Jefferson, Daniel Webster set himself the task of re-creating both sides of the debate that preceded the Declaration of Independence. Our project in this chapter is to write both sides of a debate. Choose your own subject. The present, the past, and the future afford an abundance of topics.

II. Model

THE DECLARATION OF INDEPENDENCE

Hancock presides over the solemn sitting; and one of those not yet prepared to pronounce for absolute independence is on the floor, and is urging his reasons for dissenting from the declaration.

"Let us pause! This step once taken, cannot be retraced. This resolution, once passed, will cut off all hope of reconciliation. If success attend the arms of England, we shall then be no longer colonies, with charters and with privileges; these will all be forfeited by this act; and we shall be in the condition of other conquered people, at the mercy of the conquerors. For ourselves, we may be ready to run the hazard; but are we ready to carry the country to that length? Is success so probable as to justify it? Where is the military,

where the naval power, by which we are to resist the whole strength of the arm of England, for she will exert that strength to the utmost? Can we rely on the constancy and perseverance of the people? or will they not act as the people of other countries have acted, and, wearied with a long war, submit, in the end, to a worse oppression? While we stand on our old ground, and insist on redress of grievances, we know we are right, and are not answerable for consequences. Nothing, then, can be imputed to us. But if we now change our subject, carry our pretensions farther, and set up for absolute independence, we shall lose the sympathy of mankind. We shall no longer be defending what we possess, but struggling for something which we never did possess, and which we have solemnly and uniformly disclaimed all intention of pursuing, from the very outset of the troubles. Abandoning thus our old ground, of resistance only to arbitrary acts of oppression, the nations will believe the whole to have been mere pretense, and they will look on us, not as injured, but as ambitious subjects. I shudder before this responsibility. It will be on us, if, relinquishing the ground we have stood on so long, and stood on so safely, we now proclaim independence, and carry on the war for that object, while these cities burn, these pleasant fields whiten and bleach with the bones of their owners, and these streams run blood. It will be upon us, it will be upon us, if, failing to maintain this unseasonable and ill-judged declaration, a sterner despotism, maintained by military power, shall be established over our posterity, when we ourselves, given up by an exhausted, a harassed, a misled people, shall have expiated our rashness and atoned for our presumption on the scaffold."

It was for Mr. Adams to reply to arguments like these. We know his opinions, and we know his character. He would commence with his accustomed directness and earnestness.

"Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote. It is true, indeed, that in the beginning we aimed not at independence. But there's a divinity which shapes our ends. The injustice of England has driven us to arms; and, blinded to her own interest for our good, she has obstinately persisted, till independence is

now within our grasp. We have but to reach forth to it, and it is ours. Why, then, should we defer the declaration? Is any man so weak as now to hope for a reconciliation with England, which shall leave either safety to the country and its liberties, or safety to his own life and his own honor? Are not you, sir, who sit in that chair, is not he, our venerable colleague near you, are you not both already the proscribed and predestined objects of punishment and of vengeance? Cut off from all hope of royal clemency, what are you, what can you be, while the power of England remains, but outlaws? If we postpone independence, do we mean to carry on, or to give up the war? Do we mean to submit to the measures of parliament, Boston Port Bill and all? Do we mean to submit, and consent that we ourselves shall be ground to powder, and our country and its rights trodden down in the dust? I know we do not mean to submit. We never shall submit. Do we intend to violate that most solemn obligation ever entered into by men, that plighting, before God, of our sacred honor to Washington, when, putting him forth to incur the dangers of war, as well as the political hazards of the times, we promised to adhere to him, in every extremity, with our fortunes and our lives? I know there is not a man here, who would not rather see a general conflagration sweep over the land, or an earthquake sink it, than one jot or tittle of that plighted faith fall to the ground. For myself, having, twelve months ago, in this place, moved you, that George Washington be appointed commander of the forces raised, or to be raised, for defense of American liberty, may my right hand forget her cunning, and my tongue cleave to the roof of my mouth, if I hesitate or waver in the support I give him.

"The war, then, must go on. We must fight it through. And if the war must go on, why put off longer the declaration of independence? That measure will strengthen us. It will give us character abroad. The nations will then treat with us, which they never can do while we acknowledge ourselves subjects, in arms against our sovereign. Nay, I maintain that England herself will sooner treat for peace with us on the footing of independence, than consent, by repealing her acts, to acknowledge that her whole conduct toward us has been a course of injustice and oppression. Her pride will be

less wounded by submitting to that course of things which now predestinates our independence, than by yielding the points in controversy to her rebellious subjects. The former she would regard as the result of fortune; the latter she would feel as her own deep disgrace. Why, then, why then, sir, do we not as soon as possible change this from a civil to a national war? And since we must fight it through, why not put ourselves in a state to enjoy all the benefits of victory, if we gain the victory?

"If we fail, it can be no worse for us. But we shall not fail. The cause will raise up armies; the cause will create navies. The people, the people, if we are true to them, will carry us, and will carry themselves, gloriously, through this struggle. I care not how fickle other people have been found. I know the people of these colonies, and I know that resistance to British aggression is deep and settled in their hearts, and cannot be eradicated. Every colony, indeed, has expressed its willingness to follow, if we but take the lead. Sir, the declaration will inspire the people with increased courage. Instead of a long and bloody war for the restoration of privileges, for redress of grievances, for chartered immunities, held under a British king, set before them the glorious object of entire independence, and it will breathe into them anew the breath of life. Read this declaration at the head of the army; every sword will be drawn from its scabbard, and the solemn vow uttered, to maintain it, or to perish on the bed of honor. Publish it from the pulpit; religion will approve it, and the love of religious liberty will cling round it, resolved to stand with it, or fall with it. Send it to the public halls; proclaim it there; let them hear it who heard the first roar of the enemy's cannon; let them see it who saw their brothers and their sons fall on the field of Bunker Hill, and in the streets of Lexington and Concord, and the very walls will cry out in its support.

"Sir, I know the uncertainty of human affairs, but I see, I see clearly, through this day's business. You and I, indeed, may rue it. We may not live to the time when this declaration shall be made good. We may die; die colonists; die slaves; die, it may be, ignominiously and on the scaffold. Be it so. Be it so. If it be the pleasure of Heaven that my country shall require the poor offering of my life, the victim

shall be ready at the appointed hour of sacrifice, come when that hour may. But while I do live, let me have a country, or at least the hope of a country, and that a free country.

"But whatever may be our fate, be assured, be assured that this declaration will stand. It may cost treasure, and it may cost blood; but it will stand, and it will richly compensate for both. Through the thick gloom of the present, I see the brightness of the future as the sun in heaven. We shall make this a glorious, an immortal day. When we are in our graves, our children will honor it. They will celebrate it with thanksgiving, with festivity, with bonfires, and illuminations. On its annual return they will shed tears, copious, gushing tears, not of subjection and slavery, not of agony and distress, but of exultation, of gratitude, and of joy. Sir, before God, I believe the hour is come. My judgment approves this measure, and my whole heart is in it. All that I have, and all that I am, and all that I hope, in this life, I am now ready here to stake upon it; and I leave off as I began, that live or die, survive or perish, I am for the declaration. It is my living sentiment, and by the blessing of God it shall be my dying sentiment, independence *now*, and INDEPENDENCE FOREVER."

III. Study

THE TRIAL OF WARREN HASTINGS

The place was worthy of such a trial. It was the great hall of William Rufus, the hall which had resounded with acclamations at the inauguration of thirty kings, the hall which had witnessed the just sentence of Bacon and the just absolution of Somers, the hall where the eloquence of Strafford had for a moment awed and melted a victorious party inflamed with just resentment, the hall where Charles had confronted the High Court of Justice with the placid courage which has half redeemed his fame. Neither military nor civil pomp was wanting. The avenues were lined with grenadiers. The streets were kept clear by cavalry. The peers, robed in gold and ermine, were marshalled by the heralds under Garter King-at-arms. The judges in their vestments of state attended to give advice on points of law.

Last of all came the Prince of Wales, conspicuous by his fine person and noble bearing. The gray old walls were hung with scarlet. The long galleries were crowded by an audience such as has rarely excited the fears or the emulation of an orator. There were gathered together, from all parts of a great, free, enlightened, and prosperous empire, grace and female loveliness, wit and learning, the representatives of every science and of every art. There were seated round the Queen the fair-haired young daughters of the House of Brunswick. There the ambassadors of great kings and commonwealths gazed with admiration on a spectacle which no other country in the world could present. There Siddons, in the prime of her majestic beauty, looked with emotion on a scene surpassing all the imitations of the stage. There the historian of the Roman Empire thought of the days when Cicero pleaded the cause of Sicily against Verres, and when, before a senate which still retained some show of freedom, Tacitus thundered against the oppressor of Africa. There were seen, side by side, the greatest painter and the greatest scholar of the age. The spectacle had allured Reynolds from that easel which has preserved to us the thoughtful foreheads of so many writers and statesmen and the sweet smiles of so many noble nations. It had induced Parr to suspend his labors in that dark and profound mine from which he had extracted a vast treasure of erudition — a treasure too often buried in the earth, too often paraded with injudicious and inelegant ostentation, but still precious, massive, and splendid.

The sergeants made proclamation. Hastings advanced to the bar, and bent his knee. The culprit was indeed not unworthy of that great presence. He had ruled an extensive and populous country, had made laws and treaties, had sent forth armies, had set up and pulled down princes. And in his high place he had so borne himself that all had feared him, that most had loved him, and that hatred itself could deny him no title to glory except virtue. He looked like a great man, and not like a bad man.

His counsel accompanied him, men all of whom were afterwards raised by their talents and learning to the highest posts in their profession.

But neither the culprit nor his advocates attracted so

much notice as the accusers. The managers, with Burke at their head, appeared in full dress. The collectors of gossip did not fail to remark that even Fox, generally so regardless of his appearance, had paid to the illustrious tribunal the compliment of wearing a bag and sword. Pitt had refused to be one of the conductors of the impeachment; and his commanding, copious, and sonorous eloquence was wanting to that great muster of various talents. Age and blindness had unfitted Lord North for the duties of a public prosecutor; and his friends were left without the help of his excellent sense, his tact, and his urbanity. But, in spite of the absence of these two distinguished members of the Lower House, the box in which the managers stood contained an array of speakers such as perhaps had not appeared together since the great age of Athenian eloquence. There were Fox and Sheridan, the English Demosthenes and the English Hyperides. There was Burke, ignorant, indeed, or negligent, of the art of adapting his reasonings and his style to the capacity and taste of his hearers, but in amplitude of comprehension and richness of imagination superior to every orator, ancient or modern.

The charges and the answers of Hastings were first read. The ceremony occupied two whole days. On the third day Burke rose. Four sittings were occupied by his opening speech, which was intended to be a general introduction to all the charges. With an exuberance of thought and a splendor of diction which more than satisfied the highly raised expectation of the audience, he described the character and institutions of the natives of India, recounted the circumstances in which the Asiatic empire of Britain had originated, and set forth the constitution of the Company and of the English presidencies. Having thus attempted to communicate to his hearers an idea of Eastern society as vivid as that which existed in his own mind, he proceeded to arraign the administration of Hastings as systematically conducted in defiance of morality and public law. The energy and pathos of the great orator extorted expressions of unwonted admiration from the stern and hostile Chancellor, and, for a moment, seemed to pierce even the resolute heart of the defendant. The ladies in the galleries, unaccustomed to such displays of eloquence, excited by the solemnity of the

occasion, and perhaps not unwilling to display their taste and sensibility, were in a state of uncontrollable emotion. Handkerchiefs were pulled out; smelling-bottles were handed round; hysterical sobs and screams were heard; and Mrs. Sheridan was carried out in a fit. At length the orator concluded. Raising his voice till the old arches of Irish oak resounded, "Therefore," said he, "hath it with all confidence been ordered by the Commons of Great Britain, that I impeach Warren Hastings of high crimes and misdemeanors. I impeach him in the name of the Commons' house of Parliament, whose trust he has betrayed. I impeach him in the name of the English nation, whose ancient honor he has sullied. I impeach him in the name of the people of India, whose rights he has trodden underfoot, and whose country he has turned into a desert. Lastly, in the name of human nature itself, in the name of both sexes, in the name of every age, in the name of every rank, I impeach the common enemy and oppressor of all." — Thomas Babington Macaulay.

CHAPTER XXIII

MORAL FORCE IN ARGUMENT

"Follow the gleam."
ALFRED, LORD TENNYSON, *The Gleam.*

I. Moral Force in Argument

To convince others one must first be convinced himself. Earnestness begets earnestness. Lofty and uncompromising devotion to a great ideal is the most solid foundation of success in oratory or in debating. Demosthenes' superiority to every other orator, ancient or modern, rests on the fact that he had in his patriotic zeal for Athens such an ideal. Cicero surpassed him in polish, Burke in power of intellect, Webster in dignity of diction, voice, and manner. Of modern orators only one, however, has had a theme as lofty as Demosthenes and has devoted his life with the same devotion to its triumph. Abraham Lincoln's defense of the Union, endangered as it was in his day by the institution of slavery, places him side by side, in this one respect at least, with the great Athenian.

II. Lincoln's Peoria Speech

Among American orators Abraham Lincoln therefore stands peerless. Among his speeches, that in reply to Douglas, delivered at Peoria, Illinois, October 16, 1854, though not so well known as those spoken at Cooper Union and at Gettysburg, is unequaled. In construction it is a perfect type of the Demosthenian arrangement; and, being as it is a speech in rebuttal, it is particularly worthy of the study of the first speaker on the negative side in any debate. Among its other great qualities, for it has many, it needs no elucidation. It stands alone. It does not have to be propped up by notes.

Born 1809, Lincoln in 1854 had served one term in Congress (1848) and was known as a fairly successful local politician. For him to meet Stephen A. Douglas in debate, however, seemed the height of temerity. It looked like a contest between a high-school baseball team and the Giants. Douglas indeed was so redoubtable that he was known as the "Little Giant," in allusion to his small stature and an intellectual prowess that had made him one of the most powerful political leaders in the United States.

This speech of Lincoln's, it should be added, made him also a man of national importance. By its arguments he gradually annexed to himself all of Douglas's glory. The student should remember that in reputation Douglas was greatly Lincoln's superior and in intellectual quickness perhaps his equal. Lincoln's superiority lay in the fact that he was arguing for a plain matter of human justice while Douglas was actuated by a desire to get the South to support his presidential aspirations.

III. Lincoln's Exordium (*verbatim*)

1. I do not rise to speak now, if I can stipulate with the audience to meet me here at half past six or at seven o'clock. It is now several minutes past five, and Judge Douglas has spoken over three hours. If you hear me at all, I wish you to hear me through. It will take me as long as it has taken him. That will carry us beyond eight o'clock at night. Now, every one of you who can remain that long can just as well get his supper, meet me at seven, and remain an hour or two later. The judge has already informed you that he is to have an hour to reply to me. I doubt not but you have been a little surprised to learn that I have consented to give one of his high reputation and known ability this advantage of me. Indeed, my consenting to it, though reluctant, was not wholly unselfish, for I suspected, if it were understood that the judge were entirely done, you Democrats would leave and not hear me; but by giving him the close I felt confident you would stay for the fun of hearing him skin me.

IV. Notes and Comments

1. This exordium is a wonderfully subtle illustration of the *Argumentum ad Hominem.* Note how it appeals

first to the temporary discomfort of the crowd, and second to their permanent admiration for Judge Douglas. The speaker's modesty is graceful, ingratiating, and artful. The homely metaphor in "skin" is calculated to appeal strongly to a gathering of rough pioneers, and the naïve yet accurate analysis of their attitude is a typical illustration of Lincoln's genius for getting close to men's hearts. Demosthenes never got the Athenians to listen more eagerly, it is safe to say, than did Lincoln his rustic audience on that evening in Peoria.

2. Compare Lincoln's exordium with Demosthenes' *On the Crown*, Burke's *Speech on Conciliation*, and Webster's *Reply to Hayne*. How do they differ in style? Which is simplest?
3. Are there any words in Lincoln's exordium which you do not understand?
4. Do you suppose Lincoln felt the crowd to be uneasy and anxious to depart when he arose?
5. Make a table showing the proportion of simple, compound, and complex sentences in Lincoln's exordium.

V. Lincoln's Status (*abridged*)

2–3. The repeal of the Missouri Compromise and the propriety of its restoration constitute my subject. As I wish to present my own connected view of it, my remarks will not be specifically an answer to Judge Douglas, yet as I proceed his statements will receive respectful attention. In what I say I shall assail no man's motives or patriotism. The ground I take will not be sectional. It will be national. As this subject is part of the question of domestic slavery, I wish to make and keep the distinction between the existing institution and its extension so broad and clear that no honest man can misunderstand and no dishonest one successfully misrepresent me.

VI. Notes

1. Observe how clear this is; it is one of Lincoln's most marked characteristics as a stylist. He said that he was not content until he had bounded a subject north, south, east, and west.

2. Note that the exordium and status both end with figgures of speech. Find and name them.

VII. Lincoln's Statement of Facts (*abridged*)

4–8. To make clear what the Missouri Compromise is, a short history of the events that caused it will perhaps be proper. When we established our independence, the Confederacy owned no country at all, the separate States owning all. When the Constitution was adopted, Thomas Jefferson conceived the idea of ceding the unoccupied lands to the General Government, and Congress in 1787 accordingly took over the Northwestern Territory with the proviso that slavery should be excluded from it. For sixty-one years, that is, until 1848, when Wisconsin was made a State, all parties acted in quiet obedience to this arrangement. Thus with the slaveholder Thomas Jefferson, the author of the Declaration of Independence, originated the policy of prohibiting slavery in new territory.

9. But now new light breaks upon us. Congress declares that the sacred right of self-government is grossly violated. The perfect liberty they sigh for — the liberty of making slaves of other people — must be restored.

10–13. In 1803 we purchased Louisiana of France. It included Louisiana, Arkansas, Missouri, Iowa, Minnesota, Kansas, and Nebraska. In 1818 Missouri applied for admission as a slave State. Owing to fierce opposition the petition was granted only on the conditions of the Missouri Compromise, which provided that Missouri might come in with slavery, but that from all the rest of the territory purchased of France which lies north of 36 degrees and 30 minutes north latitude slavery should be forever excluded. Judge Douglas himself, as late as 1849, pronounced an eulogy on Henry Clay as the author of this great instrument for preserving the Union. I quote this, not to involve him in an inconsistency, but to show the high esteem in which, up to 1849, the Missouri Compromise was held by all parties.

14–15. In 1846 President Polk asked Congress to authorize the purchase of certain lands from Mexico. When a bill was introduced for this purpose, David Wilmot, a Democrat from Pennsylvania, offered this amendment: "Pro-

vided that in any territory thus acquired there shall never be slavery." I voted for it at least forty times, but it was beaten by the treaty with Mexico which gave us New Mexico, Utah, and California.

16–18. In 1848 gold was discovered in California. In 1849 California applied for admission as a free State, but was kept out by the slavery men until the Compromise of 1850 was passed. By this the South got a new fugitive slave law, $10,000,000 for Texas to pay its old debts, and a proviso that New Mexico and Utah may come in with slavery if they choose. The North got California as a free State, the abolition of the slave trade in the District of Columbia, and a curtailment of the western boundary of Texas. In 1852 both Democrats and Whigs endorsed this compromise as a final settlement of all slavery agitation.

19–20. During all this time Nebraska, which is about one third as large as the present United States, had remained an uninhabited country. Now it began to fill with settlers. In 1853 a bill was introduced to give it territorial government. This was attacked because it contained no repeal of the Missouri Compromise, but was defended by Judge Douglas. In 1854 the lands in question were divided, the southern part being called Kansas, and territorial governments established with the express provision that the people who settle there may establish or exclude slavery as they see fit. This is the repeal of the Missouri Compromise.

VIII. Lincoln's Argument (*abridged*)

21. I shall try to show that this repeal is wrong in its direct effect in letting slaves into Kansas and Nebraska, and wrong in its prospective principle in allowing it to spread to all other places where men can be found inclined to take it.

22. This declared indifference but covert real zeal for the spread of slavery I cannot but hate. I hate it because of the monstrous injustice of slavery itself. I hate it because it deprives our republican example of its just influence in the world.

23–25. I think I have no prejudice against the Southern people. They are just what we would be in their situation.

They are no more responsible than we for the origin of slavery. I do not know any more than they do how to get rid of it. I cannot denounce them. I freely acknowledge their constitutional rights. I would give them any law for reclaiming their fugitives which would not in its stringency be more likely to carry a free man into slavery than our ordinary criminal laws are to hang an innocent one.

26. But all this furnishes no excuse for permitting slavery to go into our own free territory. In principle it is as objectionable as to argue in favor of reviving the African slave trade.

27. It is argued in justification of the repeal: (1) that a territorial government was needed in Nebraska; (2) that the people had in various ways demanded a repeal; (3) that the repeal establishes a principle that is intrinsically right.

28. To (1) I reply that Iowa and Minnesota came in without a repeal.

29–44. To (2) I reply that the language of the Missouri Compromise applies only to Louisiana; that that of the Wilmot Proviso applies only to the Mexican cession; that the provision in the Compromise of 1850 allowing Utah and New Mexico to decide for themselves as to slavery in their borders applies only to Utah and New Mexico. These points were not yielded by the North on principle, but for pay. If the South wants another concession, let it pay again. If the repeal was commanded by the people, why was not the command sooner obeyed?

45. To (3) I reply that it is as if two starving men had divided their only loaf; South has hastily swallowed his half and then grabbed North's half just as he is putting it to his mouth.

46. It is argued that climate will keep slavery out of Kansas and Nebraska. This is a lullaby. Climate has not kept 867,276 slaves out of Delaware, Maryland, Virginia, Kentucky, Missouri, and the District of Columbia.

47–49. If climate will not keep slavery out, what will? The fact that there is now no law on the subject will not. Only a positive statute will do this, as is shown by the fact that Missouri without the Ordinance of 1787 has slavery, while Illinois with that Ordinance is free.

50–51. Another lullaby argument is that taking slaves to

new countries does not increase their number. If this is so, the law of supply and demand is a fallacy.

52–55. The plea of the South is that equal justice requires that, so long as I do not object to your taking your hog to Nebraska, you must not object to my taking my slave. This is perfectly logical, if there is no difference between hogs and negroes. But, if there is no difference between hogs and negroes, why did the people of the South vote in 1820 to hang any man who should engage in the African slave trade? Nobody has thought of a similar penalty for catching and selling horses, buffaloes, or bears. Why do Southerners ostracize slave-dealers? They do not ostracize the man who deals in corn, cotton, or tobacco. In the United States there are 433,643 free blacks. They are worth over $200,000,000. Why has all of this property been sacrificed? There are no free hogs.

56–61. One great argument in behalf of the repeal of the Missouri Compromise is still to come. That argument is the "sacred right of self-government." The doctrine of self-government is right — absolutely and eternally right. Its application here depends upon whether a negro is or is not a man. If he is a man, to say that he shall not govern himself is a total destruction of self-government. When the white man governs himself, that is self-government; but when he governs himself and also governs another man, that is more than self-government — that is despotism. No man is good enough to govern another man without that other's consent. The master not only governs the slave without his consent, but he governs him by a set of rules altogether different from those which he prescribes for himself. Allow all the governed an equal voice in the government, and that, and that only, is self-government.

62–63. Judge Douglas in support of the doctrine of self-government brings to his aid the opinions and examples of the Revolutionary fathers. I love the sentiments of those old-time men and shall be most happy to abide by their opinions. They voted for the Ordinance of 1787. They are all on my side.

64–67. If this question should be left to Nebraska, because the people of Nebraska are more particularly interested, why not leave it to each individual citizen of Ne-

braska? If it is their sacred right to hold slaves, it is equally their sacred right to buy them wherever they choose. You must therefore legalize the African slave trade. And is it not a violation of the sacred right of self-government for the few now in Nebraska to legislate for the many who will be there hereafter?

68–70. As a matter of fact, the whole nation is interested in the fate of Kansas and Nebraska. We want them for homes of free white people. The relations between slave and free States are degrading to the latter. Slaveholders refuse to catch each other's runaway negroes, but they expect us to do it for them. The constitutional provision that in voting five slaves shall equal three whites causes 274,567 whites in Carolina to equal 581,813 in Maine. The South Carolinian is more than the double of any one in this crowd. There is no voter in any slave State but who has more power than any voter in any free State. This principle gives the slave States twenty additional representatives.

71. I do not complain of this arrangement, but I demur against making it worse. I insist that whether I shall be a whole man or only the half of one is a question which no other man can have a sacred right of deciding for me.

72–73. If there is anything which the whole people should never entrust to any hands but their own, it is the perpetuity of their own liberties. The extension of slavery endangers those liberties. Shall we therefore entrust its settlement to a handful of people in Nebraska? I have done with this mighty argument of self-government. Go, sacred thing! Go in peace.

74–76. The Nebraska Bill is urged as a great Union-saving measure. It is not. The measure found us at peace. It has set us all by the ears. It is nothing but a scheme for extending slavery, aggravated by a gross breach of faith. Slavery is founded in the selfishness of man's nature, opposition to it in his love of justice. Repeal the Missouri Compromise, repeal all compromises, repeal the Declaration of Independence, repeal all past history, you still cannot repeal human nature. It still will be the abundance of man's heart that slavery extension is wrong, and out of the abundance of his heart his mouth will continue to speak.

77–78. The Nebraska Bill, indeed, is so loosely drawn that

bullets and not ballots are sure to settle the question of slavery there.

79. For the sake of the Union the Missouri Compromise ought to be restored. Its final destruction and with it the destruction of the spirit of all compromise will fatally increase the differences between the North and South.

80. Its restoration will restore faith, confidence, brotherhood to the nation. The Southerners ought to join in doing this. The peace of the Nation is as dear to them as to us. In memories of the past and hopes of the future they share as largely as we. It would be on their part a great act — great in its spirit and great in its effect. It would be worth to the nation a hundred years' purchase of peace and prosperity. It would take from them nothing but that for which they have not asked.

81–83. If the Missouri Compromise is not restored, the door is open for slavery to enter every State.

84. To those who hesitate to vote for its restoration lest they be called Abolitionists I say, "Stand with anybody who stands right. Stand on middle ground and hold the ship safe and steady."

85–89. Our ancestors did all they could to limit slavery, but now it is a sacred thing. Our ancestors declared that all men are created equal; now for some men to enslave others is a sacred right of self-government. Shall we make no effort to arrest this? Our republican robe is soiled and trailed in the dust. Let us repurify it. Let us wash it white in the spirit, if not in the blood, of the Revolution. Let us readopt the Declaration of Independence. Let us so save it that it will be worth saving. Let us so save it that future generations the world over shall call us blessed.

[Lincoln's Refutation, paragraphs 90–113 inclusive is not considered here.]

IX. Lincoln's Peroration (*abridged*)

114. In assuming that the compromises of 1850 had no connection with one another and that Illinois came in as a slave State, Judge Douglas boldly denies the history of the country, assumes that we do not know anything, and asserts that two and two do not make four. There is no argu-

ing with such a man. He cannot be answered. I can only commend him to the seventy thousand answers just in from Pennsylvania, Ohio, and Indiana.

X. Composition

This model lends itself well to the discussion of any question in which the element of humanity or that of morality is involved. Among these are the following:

1. Disarmament.
2. War and Peace.
3. Child Labor.
4. Wild Animal Refuges.
5. Unemployment.
6. The Farm Problem.
7. Industrial Servitude.

Proper discussion of any one of these in its entirety will probably be out of the question in most classes. Time will not permit. The entire class may, however, perhaps coöperate in making a speech. If this is to be done, the question should first be narrowed and as narrowed discussed informally, each pupil presenting orally all of the arguments pro and con that he can invent or discover. The class can then build a framework and each member be assigned to fill in one paragraph or to discuss one topic.

XI. Suggested Readings

1. The Lincoln-Douglas *Debates of 1858.*
2. Tarbell's *Life of Lincoln.*
3. Moore's *Life of Abraham Lincoln for Boys and Girls.*

XII. Memorize

Anything that argues me into his idea of perfect social and political equality with the negro is but a specious and fantastic arrangement of words, by which a man can prove a

horse chestnut to be a chestnut horse. I will say here, while upon this subject, that I have no purpose directly to interfere with the institution of slavery in the States where it exists. I believe I have no lawful right to do so, and I have no inclination to do so. I have no purpose to introduce political and social equality between the white and black races. There is a physical difference between the two which, in my judgment, will probably forever forbid their living together upon the footing of perfect equality; and, inasmuch as it becomes a necessity that there must be a difference, I, as well as Judge Douglas, am in favor of the race to which I belong having the superior position.

I have never said anything to the contrary; but I hold that, notwithstanding all this, there is no reason in the world why the negro is not entitled to all the natural rights enumerated in the Declaration of Independence — the right of life, liberty, and the pursuit of happiness. I hold that he is as much entitled to these as the white man. I agree with Judge Douglas he is not my equal in many respects — certainly not in color, perhaps not in moral or intellectual endowment. But in the right to eat the bread, without the leave of anybody else, which his own hand earns, he is my equal, and the equal of Judge Douglas, and the equal of every living man. — Abraham Lincoln, *Debate with Stephen A. Douglas*, at Ottawa, Illinois, August 21, 1858.

CHAPTER XXIV

EXERCISES IN ARGUMENTATION

"At Cambridge he would say of himself that whenever anybody enunciated a proposition all possible answers to it rushed into his mind at once, and it was said of him by others that he had no politics except the opposite of those held by the person with whom he was talking." — GEORGE OTTO TREVELYAN, *Life of Macaulay*, 1824.

I. Problem

WRITE an exordium designed to induce a hostile audience to listen to a speech which they do not wish you to deliver.

II. Model

For more than twenty-five years I have been made perfectly familiar with popular assemblies in all parts of my country except the extreme South. There has not for the whole of that time been a single day when it would have been safe for me to go south of Mason and Dixon's line and all for one reason: my solemn, earnest, persistent testimony against that which I consider to be the most atrocious thing under the sun — the system of American slavery. [Cheers.] Free speech has been denied me. Audiences have visited me with all manner of contumelious epithets. Since I have been in England, although I have met with greater kindness on the part of most than I deserved, yet I perceive that the Southern influence prevails to some extent in England. [Applause and uproar.] It is my old acquaintance; I understand it perfectly [laughter], and I have always held it to be an unfailing truth that where a man had a cause that would bear examination he was perfectly willing to have it spoken about. [Applause.] And when in Manchester I saw those huge placards, "Who is Henry Ward Beecher?" [laughter, cries of "Quite right," and applause] — and when in Liverpool I was told that there were blood-red placards misquoting me and call-

ing upon Englishmen to suppress free speech, I was glad of it. [Laughter.] Why? Because, if they had felt sure that you are the slaves of slavery, they would have been perfectly still. [Applause and uproar.] And therefore, when I saw so much nervous apprehension that, if I were permitted to speak [hisses and applause] — when I found they were afraid to have me speak [hisses, laughter, and "No, no!"] — when I found that they considered my speaking damaging to their cause [applause] — when I found that they appealed from facts and reasonings to mob law [applause and uproar] — I said, "These men tremble and are afraid." [Applause, laughter, hisses, "No, no," and a voice, "New York mob."] Now, personally, it is a matter of very little consequence to me whether I speak here to-night or not. [Applause and hisses.] But one thing is certain. You will not find me a man that dared to speak about Great Britain three thousand miles off and then is afraid to speak to Great Britain when he stands on her shores. [Immense applause and hisses.] And if I do not mistake the tone and temper of Englishmen they had rather have a man who opposes them in a manly way [applause from all parts of the hall] than a sneak that agrees with them in an unmanly way. [Applause and "Bravo!"] Now, if I can carry you with me by sound convictions, I shall be immensely glad [applause]: but, if I cannot carry you with me by facts and arguments, I do not wish you to go with me at all; and all that I ask is simply fair play. [Applause and a voice, "You shall have it, too."] As my voice is husky from having spoken almost every night for some time past, I will ask those who wish to hear me simply to sit still and keep still; I and my friends the Secessionists will make all the noise. — Henry Ward Beecher, *Speech at Liverpool*, October 16, 1863.

III. Exercises

1. Explain the use which Beecher makes of his own past history, of the dignity of his cause, of antithesis, of wit, of good humor, of sarcasm, of the *argumentum ad hominem*, of courage.
2. Read Mark Antony's oration over Cæsar's body in Shakespeare's *Julius Cæsar* and compare it with this

exordium. Does Antony use any oratorical devices which Beecher omits? Does he omit any which Beecher uses? To what motives does each appeal?

IV. Composition

Write an exordium designed for use on one of the following occasions:

1. To a principal who does not wish to listen to an excuse.
2. To a father who opposes an expensive outlay.
3. To a merchant who does not care to buy your goods.
4. To a prospective employer who does not want to listen to your application for a job.
5. A book agent to a farmer.

V. Precedent

A precedent (Latin *præ* = before + *cedere* = go) is a matter of usage which has become so fixed as to serve as the basis for a rule of action or a method of procedure. As Disraeli says, "A precedent embalms a principle." The argument from precedent is well illustrated in Burke's *Speech on Conciliation*. Stated syllogistically, his main contention in that speech is as follows:

Major Premise. Englishmen for centuries have so consistently and constantly insisted that there shall be no taxation without representation that this practice has become a principle of the English Constitution.

Minor Premise. George III is seeking to tax the Americans, who have no representatives in Parliament.

Conclusion. Therefore George III is violating the British Constitution.

For the details of Burke's argument, the student is referred to his speech.

VI. Exercises

1. Find, copy into your notebook, and bring to class an illustration of argument from precedent.

2. Using as a model the best of the illustrations thus found, prove one of the following propositions:
   (*a*) "Treason doth never prosper; what's the reason?
   For if it prosper none dare call it treason."
   (*b*) Prohibition should be a matter for state rather than national legislation.
   (*c*) The Filipinos should be freed.
   (*d*) Boys destined for business careers should not be sent to college.
   (*e*) He serves his party best who serves his country best.

VII. Residues

Burke's *Speech on Conciliation* also contains a fine example of argumentation by the method of residues. This consists of making a list of all the possible ways of settling a question and of showing that all except one of these are objectionable. He says, for example, that the trouble between England and America is due to the fierce spirit of liberty that characterizes the Americans. There are only three ways of treating this spirit: (1) to remove it by removing its causes; (2) to proceed against it as criminal; (3) to comply with it as necessary. Its causes are too deep-seated to be removed. There is no way of drawing up an indictment against a whole nation, conducting a trial based on such an indictment, or enforcing the decree if the defendant is found guilty. The only practicable method of procedure, therefore, is to comply with the spirit as necessary. In his Peoria speech Lincoln employs the same method in the discussion of the slavery question.

VIII. A Fortiori Argument

An *a fortiori* argument is an argument from a stronger case. Syllogistically it may be illustrated thus: Mount Rainier is a high mountain; Mount Mc-

Kinley is higher than Mount Rainier; therefore Mount McKinley is a high mountain. In other words, the method in *a fortiori* argument is to assume a conceded major premise; to take as a minor premise a proposition that is bigger or more impressive; and to conclude that the minor premise is therefore true. An interesting illustration of this method of argument occurs in Wendell Phillips's Lecture on Toussaint L'Ouverture, the negro founder of the Republic of Hayti.

IX. Notes, Queries, and Exercises

1. What is the subject of each paragraph?
2. Reduce the argument of each to the form of a syllogism.
3. Subjects for five-minute speeches: Wendell Phillips; Napoleon; Cromwell; Phocion; Brutus; Lafayette; John Brown.
4. Make a speech in refutation of Phillips's.
5. There are two inconsistencies in Paragraph II. Find them.
6. What has been the judgment of history with respect to John Brown?

X. Composition

Write on the plan of the model a speech on one of the following subjects:

1. Washington as a General.
2. Lincoln as an Orator.
3. Your own School, City, or State.
4. Athens.
5. Your Favorite Author or Book.
6. Your Favorite Song.
7. Your Favorite Pastime.
8. Napoleon.
9. Frederick the Great.
10. Robert E. Lee.

Better still, find a subject of your own.

XI. Suggested Readings

1. Macaulay's *Speeches on Copyright.*
2. Beecher's *Liverpool Address.*
3. Grady's *Race Problem in the South.*

XII. Memorize

PERORATION

A mighty duty and a mighty inspiration impel every one of us to lose in patriotic consecration whatever estranges, whatever divides. We, sir, are Americans, and we fight for human liberty. The uplifting force of the American idea is under every throne on earth. France, Brazil — these are our victories. To redeem the earth from kingcraft and oppression — this is our mission. And we shall not fail. God has sown in our soil the seed of his millennial harvest, and he will not lay his sickle to the ripening crop until his full and perfect day has come. Our history has been a constant and expanding miracle from Plymouth Rock and Jamestown all the way — aye, even from the hour when, from the voiceless and trackless ocean, a new world rose to the sight of the inspired sailor. As we approach the fourth centennial of that stupendous day, when the Old World will come to marvel and to learn, amid our gathered treasures, let us resolve to crown the miracle of our past with the spectacle of a Republic compact, united, indissoluble in the bonds of love, loving from the lakes to the Gulf, the wounds of war healed in every heart as on every hill, serene and resplendent at the summit of human achievement and earthly glory, blazing out the path and making clear the way up which all the nations of the earth must come in God's appointed time! — Henry W. Grady, *The Race Problem in the South.* Speech at Boston, December, 1889.

CHAPTER XXV

EXORDIUMS

"A bad beginning makes a bad ending." — EURIPIDES.

I. Model I

DEMOSTHENES AGAINST ÆSCHINES

Let me begin, Men of Athens, by imploring, of all the Heavenly Powers that the same kindly sentiments which I have throughout my public life cherished towards this country and each of you, may now be shown towards me in the present contest. Next, I beseech them to grant, what so nearly concerns yourselves, your religion, and your reputation, that you may not take counsel of my adversary touching the course to be pursued in hearing my defence — that would indeed be hard! — but that you may regard the laws and your oaths, which, among so many other just rules, lay down this — that both sides shall be equally heard. Nor does this merely import that no one shall be prejudiced, or that equal favor shall be extended to both parties; it also implies that each antagonist shall have free scope in pursuing whatever method and line of procedure he may be pleased to prefer.

Upon the present occasion, Athenians, as in many things, so especially in two of great moment, Æschines has the advantage of me. One is, that we have not the same interests at stake; it is by no means the same thing for me to forfeit your esteem, and for him to fail in his impeachment. That to me indeed — but I would fain not take so gloomy a view in the outset — Yet he certainly brings his charge, an unprovoked volunteer. My other disadvantage is, that all men are naturally prone to take pleasure in listening to invective and accusation, and to be disgusted with those who praise themselves. To him, therefore, falls the part which ministers to your gratification, while to myself is only left that which, I may say, is distasteful to all. And yet, if

from such apprehensions I were to avoid the subject of my own conduct, I should appear to be without defense against his charges, and without proof that my honors were well earned; although I cannot go over the ground of my councils and my measures without speaking oftentimes of myself. This, therefore, I shall endeavor to do with all moderation; while the blame of my dwelling on topics indispensable to my defense must justly rest upon him who has instituted an impeachment of such a kind. But at least I think I may reckon upon all of you, my judges, admitting that this question concerns me as much as Ctesiphon, and justifies on my part an equal anxiety; for to be stripped of any possession, and more especially by an enemy, is grievous and hard to bear, but worst of all thus to lose your confidence and esteem — of all my possessions the most precious. — DEMOSTHENES, *Oration on the Crown.*

II. Model II

CICERO ON CATILINE

How long, Catiline, do you think you can abuse our patience? How long will your madness escape us? How far will your boundless audacity go? Have the night guard at the Palatine, martial law in the city, the unanimity of all decent citizens, the fear of the populace, the fact that we hold the Senate in this fortified place, the hostile looks of all those here — produced no effect on you? Do you not perceive that your plans are discovered? Do you not see that your conspiracy is being strangled by the knowledge of all those here to-day? Who of us do you think is ignorant of what you did last night and the night before, where you were, whom you met, what plan you formed?

O the times! O the morals! The senate knows these things. The consul sees them. Yet this man lives. Lives? Nay, more. He even comes into the Senate, participates in our public deliberations, marks each of us by his looks for a common murder, while we, cowards that we are, consider our duty to the state accomplished if we escape his homicidal fury. — CICERO, *Against Catiline*, I.

III. Model III

CONCILIATION WITH AMERICA

By the return of this bill, which seemed to have taken its flight for ever, we are at this very instant nearly as free to choose a plan for our American government as we were on the first day of the session. If, Sir, we incline to the side of conciliation, we are not at all embarrassed (unless we please to make ourselves so) by any incongruous mixture of coercion and restraint. We are therefore called upon, as it were by a superior warning voice, again to attend to America; to attend to the whole of it together; and to review the subject with an unusual degree of care and calmness.

Surely it is an awful subject; or there is none so on this side of the grave. When I first had the honour of a seat in this House, the affairs of that continent pressed themselves upon us, as the most important and most delicate object of parliamentary attention. My little share in this great deliberation oppressed me. I found myself a partaker in a very high trust; and having no sort of reason to rely on the strength of my natural abilities for the proper execution of this trust, I was obliged to take more than common pains to instruct myself in everything which relates to our colonies. I was not less under the necessity of forming some fixed ideas concerning the general policy of the British empire. Something of this sort seemed to be indispensable; in order, amidst so vast a fluctuation of passions and opinions, to concentre my thoughts; to ballast my conduct; to preserve me from being blown about by every wind of fashionable doctrine. I really did not think it safe, or manly, to have fresh principles to seek upon every fresh mail which should arrive from America.

At that period I had the fortune to find myself in perfect concurrence with a large majority in this House. Bowing under that high authority, and penetrated with the sharpness and strength of that early impression, I have continued ever since, without the least deviation, in my original sentiments. Whether this be owing to an obstinate perseverance in error, or to a religious adherence to what appears to me truth and reason, it is in your equity to judge.

Sir, Parliament having an enlarged view of objects, made, during this interval, more frequent changes in their sentiments and their conduct, than could be justified in a particular person upon the contracted scale of private information. But though I do not hazard anything approaching to censure on the motives of former parliaments to all those alterations, one fact is undoubted, — that under them the state of America has been kept in continual agitation. Everything administered as remedy to the public complaint, if it did not produce, was at least followed by, an heightening of the distemper; until, by a variety of experiments, that important country has been brought into her present situation; — a situation which I will not miscall, which I dare not name; which I scarcely know how to comprehend in the terms of any description. — Edmund Burke.

IV. Model IV

SPEECH IN THE VIRGINIA LEGISLATURE

This is no time for ceremony. The question before the House is one of awful moment to this country. For my own part, I consider it as nothing less than a question of freedom or slavery; and in proportion to the magnitude of the subject ought to be the freedom of debate. It is only in this way that we can hope to arrive at truth, and fulfill the great responsibility which we hold to God and our country. Should I keep back my opinions at such a time, through fear of giving offense, I should consider myself as guilty of treason towards my country, and of an act of disloyalty toward the Majesty of Heaven, which I revere above all earthly kings. It is natural to man to indulge in the illusions of Hope. We are apt to shut our eyes against a painful truth, and listen to the song of that Siren till she transforms us into beasts. Is this the part of wise men engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those who, having eyes, see not, and, having ears, hear not the things which so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth, to know the worst, and provide for it. — Patrick Henry.

V. Model V

EULOGY ON HENRY CLAY

On the fourth day of July, 1776, the people of a few feeble and oppressed colonies of Great Britain, inhabiting a portion of the Atlantic coast of North America, publicly declared their national independence, and made their appeal to the justice of their cause and to the God of Battles for the maintenance of that declaration. That people were few in number and without resources, save only their wise heads and stout hearts. Within the first year of that declared independence, and while its maintenance was yet problematical, — while the bloody struggle between those resolute rebels and their haughty would-be masters was still waging, — of undistinguished parents and in an obscure district of one of those colonies Henry Clay was born. The infant nation and the infant child began the race of life together. For three quarters of a century they have traveled hand in hand. They have been companions ever. The nation has passed its perils, and it is free, prosperous, and powerful. The child has reached his manhood, his middle age, his old age, and is dead. In all that has concerned the nation the man ever sympathized; and now the nation mourns the man. — Abraham Lincoln.

VI. Discussion

1. Exordium means beginning. The real purpose of an exordium is to win the sympathetic attention of the audience. Which of the models does this most effectively? Defend your opinion.
2. In his first paragraph Demosthenes asks his audience to be guided by their own innate decency instead of his opponent's rascality. In the second he shows that he is at a disadvantage because he has more at stake than Æschines. The more one studies these two wonderful paragraphs the more one perceives the quality of their ingredients, which are chiefly an understanding of the human mind and a logic as keen as Aristotle's. Look for Demosthenes's syllogisms.
3. In what way does Cicero seek to win his audience? Do

you think you can reduce his exordium to a syllogism? If so, try it.

4. Burke's exordium boils down to six propositions: (1) Parliament is still in a position to adopt a new policy regarding America; (2) The subject is enormously important; (3) My ideas on the subject have not changed for years; (4) Parliament has, on the other hand, constantly wobbled; (5) The result is that we find ourselves involved to-day in enormous difficulties; (6) Therefore Parliament ought to adopt my ideas on this subject.
5. Patrick Henry says in effect that the subject is important and the individual nothing.
6. Lincoln says that the subject is important.
7. Can you discover in these exordiums any common purpose or principle?
8. Which of them do you prefer? Why?
9. Write an exordium for an oration on one of these subjects:
   (*a*) An Accusation
   (*b*) A Eulogy
   (*c*) A Defense
   (*d*) A Crisis
   (*e*) A Policy

VII. Read, Study, or Learn

THE MARCH TO MOSCOW

The Emperor Nap he would set out
For a summer excursion to Moscow;
The fields were green and the sky was blue;
Morbleu! Parbleu!
What a pleasant excursion to Moscow!

Four hundred thousand men and more,
Heigh-ho, for Moscow!
There were marshals by dozens and dukes by the score,
Princes a few, and kings one or two,
While the fields are so green and the sky so blue,
Morbleu! Parbleu!
What a pleasant excursion to Moscow!

There was Junot and Augereau,
Heigh-ho, for Moscow!
Dombrowsky and Poniatowsky,
General Rapp and Emperor Nap.
Nothing would do,
While the fields were so green and the sky so blue,
Morbleu! Parbleu!
But they must be marched to Moscow.

But the Russians they stoutly turned to,
All on the road to Moscow,
Nap had to fight his way all through;
They could fight, but they could not parley-vous,
But the fields were green, and the sky was blue,
Morbleu! Parbleu!
And so he got to Moscow.

They made the place too hot for him,
For they set fire to Moscow;
To get there had cost him much ado,
And then no better course he knew,
While the fields were green and the sky was blue,
Morbleu! Parbleu!
Than to march back again from Moscow.

The Russians they stuck close to him,
All on the road from Moscow;
There was Tormazow and Gomalow,
And all the others that end in ow;
Rajefsky and Noverefsky,
And all the others that end in efsky;
Schamscheff, Souchosaneff, and Schepeleff,
And all the others that end in eff;
Wasiltschecoff, Kostomaroff, and Theoglokoff,
And all the others that end in off;
Milaravoditch, and Juladovitch, and Karatchkowitch,
And all the others that end in itch;
Oscharoffsky, and Rostoffsky, Kasatichkoffsky,
And all the others that end in offsky;
And Platoff he played them off,
And Markoff he marked them off,

And Tutchkoff he touched them off,
And Kutusoff he cut them off,
And Woronzoff he worried them off,
And Dochtoroff he doctored them off,
And Rodinoff he flogged them off;
  And last of all an Admiral came,
  A terrible man, with a terrible name,
A name which you all must know very well,
Nobody can speak, and nobody can spell.

They stuck close to Nap with all their might,
They were on the left and on the right,
Behind and before, and by day and by night;
Nap would rather parley-vous than fight;
  But parley-vous would no more do,
    Morbleu! Parbleu!
For they remembered Moscow!

And then came on the frost and snow,
  All on the road from Moscow!
The Emperor Nap found, as he went,
That he was not quite omnipotent;
And worse and worse the weather grew,
The fields were so white and the sky so blue,
    Morbleu! Ventrebleu!
What a terrible journey from Moscow!

The devil take the hindmost,
  All on the road from Moscow!
Quoth Nap, who thought it small delight,
To fight all day and to freeze all night;
And so, not knowing what else to do,
When the fields were so white and the sky so blue,
    Morbleu! Parbleu!
He stole away, I tell you true,
  All by himself from Moscow.

ROBERT SOUTHEY.

CHAPTER XXVI

PERORATIONS

"A hard beginning maketh a good ending." — John Heywood, *Proverbs.*

I. Introduction

Some good railroads have bad terminal facilities. Landing is an essential but difficult item in aviation. The same is true of speakers. To succeed in the art of ending a speech well one must be born with an instinct for climax. But perhaps the following models may help.

II. Model I

ON JEWISH CITIZENSHIP

Sir, in supporting the motion of my honorable friend, I am, I firmly believe, supporting the honor and the interests of the Christian religion. I should think that I insulted that religion if I said that it cannot stand unaided by intolerant laws. Without such laws it was established, and without such laws it may be maintained. It triumphed over the superstitions of the most refined and of the most savage nations; over the graceful mythology of Greece and the bloody idolatry of the northern forests. It prevailed over the power and policy of the Roman empire. It tamed the barbarians by whom that empire was overthrown. But all these victories were gained, not by the help of intolerance, but in spite of the opposition of intolerance. The whole history of Christianity proves that she has little, indeed, to fear from persecution as a foe, but much to fear from persecution as an ally. May she long continue to bless our country with her benignant influence, strong in her sublime philosophy, strong in her spotless morality, strong in those internal and external evidences to which the most powerful and comprehensive of human intellects have yielded assent,

the last solace of those who have outlived every earthly hope, the last restraint of those who are raised above every earthly fear! But let not us, mistaking her character and her interests, fight the battle of truth with the weapons of error, and endeavor to support by oppression that religion which first taught the human race the great lesson of universal charity. — T. B. Macaulay.

III. Explanation of Model I

In 1833 the British House of Commons voted unanimously to give to the Jews the right of citizenship. In support of this proposition, Macaulay made an eloquent speech, ending with the preceding paragraph. In it he appeals to the principles of his audience, endeavoring to show them that fidelity to those principles will compel them to vote for the measure. This may be called the *Method of Argumentum ad Hominem.*

IV. Model II

ON COPYRIGHT

I have shown that the protection which he proposed to give to letters is unequal, and unequal in the worst way. I have shown that his plan is to give protection to books in inverse proportion to their merit. I shall move, when we come to the third clause of the bill, to omit the words "twenty-five years"; and in a subsequent part of the same clause I shall move to substitute, for the words "twenty-eight years," the words "forty-two years." I earnestly hope that the Committee will adopt these amendments; and I feel the firmest conviction that my noble friend's bill, so amended, will confer a great boon on men of letters with the smallest possible inconvenience to the public. — T. B. Macaulay.

V. Explanation of Model II

In 1842 in the British House of Commons Macaulay

made a speech on Copyright, ending it by a restatement of his ideas on the subject. This may be called the *Method of Recapitulation.*

VI. Model III

THE BRITISH RULE OF INDIA

The destinies of our Indian empire are covered with thick darkness. It is difficult to form any conjecture as to the fate reserved for a state which resembles no other in history, and which forms by itself a separate class of political phenomena. The laws which regulate its growth and decay are still unknown to us. It may be that the public mind of India may expand under our system till it has outgrown that system; that by good government we may educate our subjects into a capacity for better government; that, having become instructed in European knowledge, they may, in some future age, demand European institutions. Whether such a day will ever come I know not. But never will I attempt to avert or to retard it. Whenever it comes, it will be the proudest day in English history. To have found a great people sunk in the lowest depths of slavery and superstition, to have so ruled them as to have made them desirous and capable of all the privileges of citizens, would indeed be a title to glory all our own. The sceptre may pass away from us. Unforeseen accidents may derange our most profound schemes of policy. Victory may be inconstant to our arms. But there are triumphs which are followed by no reverse. There is an empire exempt from all natural causes of decay. Those triumphs are the pacific triumphs of reason over barbarism; that empire is the imperishable empire of our arts and our morals, our literature and our laws. — T. B. Macaulay. *Speech in the British House of Commons, July* 10, 1833.

VII. Explanation of Model III

Model III is the end of a speech made in 1833 in the House of Commons on the Government of India. In

it the speaker peers into the future. Let us call it the *Method of Prophecy.*

VIII. Model IV

Under the circumstances, Catiline, for the good of the Republic, to your own destruction, accompanied by those who have allied themselves with you in an excess of parricidal fury, depart to impious and unspeakable rebellion.

Thou, Father Jove, who wert named our protector by Romulus when Rome was named, whom we revere as the savior and supporter of this city and this empire, wilt repel this man and his friends from thy temples and from all temples, from our roofs and walls, from the fortunes and the bodies of our citizens, and wilt smite these foes of the good, these enemies of the fatherland, these despoilers of Italy, dead or alive, joined as they are in a league of crime, with eternal penalties. — Cicero, *First Oration against Catiline.*

IX. Explanation of Model IV

This is the *Method of Contrast.* Catiline is contrasted with Jove, paragraph one with paragraph two, to the great disadvantage of Catiline. Do you see the enthymeme? Can you turn it into a syllogism?

X. Model V

But Henry Clay is dead. His long and eventful life is closed. Our country is prosperous and powerful; but could it have been quite all it has been, and is, and is to be, without Henry Clay? Such a man the times have demanded, and such in the providence of God was given us. But he is gone. Let us strive to deserve, as far as mortals may, the continued care of Divine Providence, trusting that in future national emergencies He will not fail to provide us the instruments of safety and security. — Lincoln, *Eulogy on Henry Clay.*

XI. Explanation of Model V

Cicero denounced Catiline. Lincoln eulogized Clay. In this respect the two perorations differ. In another

their purpose is identical. Both are aimed accurately at the interests of the hearers. Lincoln shows that Clay was a benefactor to all Americans.

XII. Model VI

A word now as to the judge's desperate assumption that the compromises of 1850 had no connection with one another; that Illinois came into the Union as a slave State, and some other similar ones. This is no other than a bold denial of the history of the country. If we do not know that the compromises of 1850 were dependent on each other; if we do not know that Illinois came into the Union as a free State, — we do not know anything. If we do not know these things, we do not know that we ever had a Revolutionary war or such a chief as Washington. To deny these things is to deny our national axioms, or dogmas, at least, — and it puts an end to all argument. If a man will stand up and assert, and repeat and reassert, that two and two do not make four, I know nothing in the power of argument that can stop him. I think I can answer the judge so long as he sticks to the premises; but when he flies from them, I cannot work any argument into the consistency of a mental gag and actually close his mouth with it. In such a case I can only commend him to the seventy thousand answers just in from Pennsylvania, Ohio, and Indiana. — Abraham Lincoln.

XIII. Explanation of Model VI

In this model Lincoln uses what may be called the *Method of Appeal from Assertion to Fact.* It works best when the appeal is to facts known to the audience. It might also be called the *Method of Refutation.* Fundamentally the scheme is to reserve a strong point until the end. When the strongest point is reserved to the last, the *Method of Climax* is used.

XIV. Model VIII

All this, I know well enough, will sound wild and chimerical to the profane herd of those vulgar and mechanical politi-

cians, who have no place among us; a sort of people who think that nothing exists but what is gross and material; and who therefore, far from being qualified to be directors of the great movement of empire, are not fit to turn a wheel in the machine. But to men truly initiated and rightly taught, these ruling and master principles, which, in the opinion of such men as I have mentioned, have no substantial existence, are in truth everything, and all in all. Magnanimity in politics is not seldom the truest wisdom; and a great empire and little minds go ill together. If we are conscious of our station, and glow with zeal to fill our place as becomes our station and ourselves, we ought to auspicate all our public proceedings on America with the old warning of the church, *Sursum corda!* We ought to elevate our minds to the greatness of that trust to which the order of Providence has called us. By adverting to the dignity of this high calling, our ancestors have turned a savage wilderness into a glorious empire; and have made the most extensive, and the only honourable conquests, not by destroying, but by promoting the wealth, the number, the happiness of the human race. Let us get an American revenue as we have got an American empire. English privileges have made it all that it is; English privileges alone will make it all it can be. — EDMUND BURKE.

XV. Note on Model VIII

Here we have an *Appeal to Principle.* Whether it succeeds or not depends on the presence or absence in the audience of material interest, imagination, idealism, and integrity. As a matter of fact, Burke was beaten on this occasion 270 to 78. The 270 were bought by George III. But a speech which fails to-day may win to-morrow. To-day the whole British Empire has been rebuilt on the foundation laid by Burke in this speech.

XVI. Notes, Queries, Exercises

1. Is there any similarity in the language of all these perorations? If so, what?

2. Is there any similarity in the purpose? If so, what?
3. Is there any similarity in the attitude of the speaker toward the audience? If so, what?
4. Can you find a peroration to any good speech which does not fall into one of the classes shown in Models I–VIII?
5. What should be the purpose of a peroration?
6. Find speeches with each of the different kinds of perorations. If this job is too big for one student, it might be divided, each member of the class being assigned to examine and report on one speech.
7. Take any speech that you can lay your hands on and write several new perorations to it using several of the different kinds of perorations illustrated in this chapter.

XVII. Study, Learn, Recite

THE GOOD GREAT MAN

How seldom, friend, a good great man inherits
  Honor and wealth, with all his worth and pains!
It seems a story from the world of spirits
When any man obtains that which he merits,
  Or any merits that which he obtains.

For shame, my friend! renounce this idle strain!
What wouldst thou have a good great man obtain?
Wealth, title, dignity, a golden chain,
Or heap of corses which his sword hath slain?
Goodness and greatness are not means, but ends.

Hath he not always treasures, always friends,
The great good man? Three treasures, — love, and light,
  And calm thoughts, equable as infant's breath;
And three fast friends, more sure than day or night, —
  Himself, his Maker, and the angel Death.

Samuel Taylor Coleridge.

CHAPTER XXVII

VERSIFICATION

"O many are the poets that are sown
By Nature: men endowed with highest gifts,
The vision and the faculty divine;
Yet wanting the accomplishment of verse,
Which, in the docile season of their youth,
It was denied them to acquire, through lack
Of culture, and the inspiring aid of books."

WORDSWORTH, *The Excursion.*

I. Poetry and Versification

THE subject of this chapter is not poetry. It is versification. Poetry is usually written in verse, but not always. Verse often is the medium for writing which does not remotely resemble poetry. All writing which appeals through its power or beauty to the imagination and to the emotions may fairly enough be called poetry; but there is an immense amount of such writing in orations and in novels. There is probably no such thing as teaching anybody to write poetry. To learn to write verse is as easy, however, as to learn to bake a pie or to construct a table.

II. The Writing of Verse

Poets are born, not made. People who think they are poets, but are not, are as a rule unpopular. The attempt to write verse is justifiable, however, for four reasons: (1) it may reveal a genuine poetic power; (2) it may develop a talent which in private circles will afford pleasure; (3) it is almost sure to create an appreciation for real poetry; and (4), if it does nothing

else, as Benjamin Franklin long ago discovered, it will increase one's vocabulary and hence one's ability to write good prose.

III. *Vers libre*

The simplest kind of verse is *Vers libre*, or Free Verse. It differs from prose simply in the fact that it is divided into lines of varying length, each of which begins with a capital letter. The advantages of this arrangement over prose are twofold: (1) superior energy and unity in the whole sentence; (2) added opportunities for emphasis, in single words, the first and last words in each line obviously receiving unusual prominence by their position. This is well shown in the following passage from Walt Whitman:

I think I could turn and live with animals; they are so placid
and self-contained
I stand and look at them long and long.
They do not sweat and whine about their condition;
They do not lie awake in the dark and weep for their sins;
They do not make me sick discussing their duty to God;
Not one is dissatisfied, not one is demented with the mania
of owning things;
Not one kneels to another nor to his kind that lived thousands
of years ago;
Not one is respectable or unhappy over the whole earth.

Vers libre is used throughout the English Bible; it has been employed for some years by certain American newspaper writers in the construction of their editorials; and of late years a school of young poets both in England and America has adopted it. Of these Edgar Lee Masters is perhaps the most noteworthy. His *Spoon River Anthology* is a gloomy but powerful book, in which the departed inhabitants of a sordid Western hamlet speak from their graves. For example:

KNOWLT HOHEIMER[1]

I was the first fruit of the battle of Missionary Ridge.
When I felt the bullet enter my heart
I wished I had stayed at home and gone to jail
For stealing the hogs of Curl Trenary,
Instead of running away and joining the army.
Rather a thousand times the county jail
Than to lie under this marble figure with wings,
And this granite pedestal
Bearing the words, "Pro Patria."
What do they mean, anyway?

IV. Rhythm

Vers libre lacks what other verse has, regularity of rhythm. Verse as ordinarily understood is divided into metrical units so arranged that the stress or accent recurs at regular intervals. These units are called *feet*. Those which are most used in English are technically called *trochees*, *iambi*, *anapæsts*, and *dactyls* according to the number of syllables they contain and the place of the accent in the foot. In some verses which Coleridge wrote for the instruction of his son, he illustrates and defines these at one and the same time:

"Trochee | trips from | long to | short;
From long | to long | in sol | emn sort
Slow Spon | dee stalks; | strong | foot, yet | ill able
Ever to | keep up with | Dactyl tris | syllable;
Iam | bus moves | from short | to long;
With a leap | and a bound | the swift an | apæsts throng."

[1] Reprinted by special arrangement with the author and his publishers, The Macmillan Company.

A *Trochee* is therefore a metrical foot of two syllables, with the accent on the first. In English, owing to the articles, it is somewhat difficult to manage. There are, however, a number of fine poems in this meter. Among these the most familiar are perhaps Longfellow's *Hiawatha* and Tennyson's *Locksley Hall.*

Better | fifty | years of | Europe | than a | cycle | of Ca | thay.

TENNYSON.

An *Iambus* is a trochee reversed. In other words, it is a metrical foot consisting of two syllables with the accent on the second. It is the most natural of English feet and the easiest to write. Probably nine-tenths of all the poetry in the English language is iambic. Example:

Glendower. I can | call spir | its from | the vas | ty deep.

Hotspur. Why, so | can I | and so | can an | y man,
But will | they come | when you | do call | for them?

SHAKESPEARE.

Dactyl is a dainty word. In Greek it means "finger." As a finger has one long and two short joints, a poetic dactyl has one accented syllable followed by two that are unaccented. It is a trochee with one unaccented syllable added.

Blossomed the | lovely | stars, the for | get-me | nots of the | angels.

LONGFELLOW.

Anapæst comes from two Greek words, which mean "struck back" or "turned around." An anapæst is a dactyl reversed. It stands to an iambus as a dactyl stands to a trochee. It is an iambus with two unac-

cented syllables before the accented syllable just as a dactyl is a trochee with two unaccented syllables after the accented syllable. As Coleridge hints, iambi are sedate and dignified; anapæsts have a swift rush.

The Assyr|ian came down|like the wolf|on the fold,
And his co|horts were gleam|ing in pur|ple and gold.
BYRON.

Feet of different kinds are freely used in the same line, however, by almost all poets. For instance, Kipling writes:

Once on a|glittering|ice-field|ages and|ages a|go,
Ung, a|maker of|pictures, |fashioned an|image of|snow.

And Thackeray:

And so|the hours|kept toll|ing,
And through|the o|cean roll|ing
Went the brave|Iber|ia bowl|ing
Before|the break|of day —
When a squall|upon|a sud|den
Came o'er|the wat|ers scud|ding;
And the clouds|began|to gath|er,
And the sea|was lashed|to lath|er,
And the ship|and all|the o|cean
Woke up|in wild|commo|tion.
Then the wind|set up|a howl|ing,
And the poo|dle dog|a yowl|ing,
And the stew|ard jumps|and has|tens
For the ne|cessar|y bas|ins.

It will be noticed that, in some of the lines quoted, there is an extra syllable at the end. If this extra syllable is accented, the line is called "catalectic" (*katá* = down + *legein* = to stop); that is, it terminates in an imperfect foot; it is stopped short. If, on the other hand, this extra syllable is unaccented, the line is said to be hypermetrical (*hyper* = over + *metron* = measure).

It will be noticed, further, that some of the lines quoted contain one, some two, some three, some four, some five, some six, and some seven feet. These differences in length are also distinguished by fine Greek compounds, as is shown in the table below:

One foot...	Monometer	*Mónos* = single	+ *metron* = measure
Two feet...	Dimeter	*Di* = twice	+ *metron*
Three feet..	Trimeter	*Tri* = thrice	+ *metron*
Four feet...	Tetrameter	*Tetra* = four	+ *metron*
Five feet...	Pentameter	*Penta* = five	+ *metron*
Six feet....	Hexameter	*Hexa* = six	+ *metron*
Seven feet..	Heptameter	*Hepta* = seven	+ *metron*

A poetic line is therefore described technically by an adjective denoting its prevailing foot, a noun denoting the number of feet it contains, and, in case there is an extra syllable, by "catalectic" or "hypermetrical." For instance:

Iambic Monometer

Safe bind
Safe find.
TUSSER.

Dactylic Dimeter

Take her up | tenderly.
HOOD.

Trochaic Trimeter Catalectic

Life is |but an |empty |dream.

LONGFELLOW.

Iambic Tetrameter

As she |fled fast |through sun |and shade,
The hap |py winds |upon |her played,
Blowing |the ring |let from |the braid.

TENNYSON.

Iambic Pentameter

The mul |titud |inous seas |incar |nadine.

SHAKESPEARE.

Dactylic Hexameter

Strongly it |bears us a |long on its |swelling and |limitless |
billows.

COLERIDGE.

Iambic Heptameter

The mel |ancho |y days |are come, |the sad |est of |the year.

BRYANT.

Anapæstic Tetrameter

She is far |from the land |where her young |hero sleeps.

MOORE.

V. Exercises

1. Explain the difference between poetry and verse.
2. What benefits may be derived from trying to write verse?
3. Define rhythm.
4. Recite Coleridge's poem on meters.
5. Define "trochee," "iambus," "dactyl," "anapæst"; give examples of each not found in the text; and discuss their relative values and uses.

6. Find, copy into your notebook, and bring to class illustrations of the following:
   (*a*) Iambic monometer.
   (*b*) Trochaic dimeter.
   (*c*) Iambic, trochaic, dactylic, and anapæstic trimeters and tetrameters.
   (*d*) Iambic pentameter.
   (*e*) Dactylic hexameter.
   (*f*) Trochaic heptameter.

Morse's *Melodies of English Verse* (Houghton Mifflin Company) will help you.

VI. Rhyme

Rhyme is the jingle produced by line endings that are at once alike and different. For example, in this couplet of Pope's —

> All are but parts of one stupendous whole,
> Whose body Nature is and God the soul —

the sound of *wh* is different from that of *s*, but the sound of *ole* is the same as that of *oul*. Sometimes rhymes include two or more syllables, as in this from Byron:

> But, O ye lords of ladies intellectual,
> Inform us truly: "Have they not hen-pecked you all?"

Such double and triple rhymes, for some inscrutable reason, are called *feminine*. Owing to the small number of perfect rhymes in English, many of those which pass muster are only approximately correct. For example:

> Here thou, Great Anna, whom three realms obey,
> Dost sometimes counsel take and sometimes tea.

Sometimes lines contain effective internal rhyme, as in this stanza of Locker's:

> Arise, then, and lazy
> Regrets from thee fling
> For *sorrows* that hazy
> *To-morrows* may bring.

Or this from Coleridge:

The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.

VII. Poetic Pauses

Well-constructed verse admits usually of one slight suspension of the voice in each line, which is known as the *cæsural pause*. This should occur after a grammatical unit or an emphatic word. For example:

All is not lost; | the unconquerable will
And study of revenge, | immortal hate
And courage | never to submit or yield.

MILTON.

With prudes for proctors, | dowagers for deans,
And sweet girl graduates | in their golden hair.

TENNYSON.

As an exercise find and mark the cæsural pause in each of the lines in Section VIII.

VIII. Stanzas

A *stanza* is a group of poetic lines. In blank verse and couplets paragraphs of length varied as in prose to suit the sense are often used.

The simplest form of stanza is the *couplet*, which is well illustrated in Dryden's lines on Milton.

Three poets, | in three distant ages born,
Greece, Italy, and England | did adorn.
The first in loftiness | of thought surpassed,
The next in majesty, | in both the last.
The force of nature | could no further go;
To make a third | she joined the other two.

The rhythm and rhyme systems of the following passage from Keats are exactly the same:

A thing of beauty is a joy forever.
Its loveliness increases. It will never
Pass into nothingness, but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams and health and quiet breathing.
Therefore on every morrow are we wreathing
A flowery chain to bind us to the earth.

The difference in movement is due to the fact that Dryden has a stop at the end of each couplet, while Keats allows the sentence to overflow the couplet.

A stanza of three lines is called a *triplet*.

There, Shakespeare! on whose forehead climb
The crowns o' the world! Oh, eyes sublime,
With tears and laughter for all time!

MRS. BROWNING.

Quatrain is the name applied technically to a stanza of four lines. Quatrains have many forms. The commonest of these are illustrated below:

There is a reaper whose name is Death,
And with his sickle keen
He reaps the bearded grain at a breath
And the flowers that grow between.

LONGFELLOW.

I brought the wise and brave of ancient days
To cheer the cell where Raleigh pined alone;
I lighted Milton's darkness with the blaze
Of the bright ranks that guard the eternal throne.

MACAULAY.

I hold it true, whate'er befall;
I feel it when I sorrow most;
'T is better to have loved and lost
Than never to have loved at all.

TENNYSON.

Stanzas of five lines are not very common. Perhaps

the best of a considerable number of forms in which they have been written is that of Shelley's *Skylark:*

Hail to thee, blithe spirit!
Bird thou never wert!
That from heaven or near it
Pourest thy full heart
In profuse strains of unpremeditated art.

Oliver Wendell Holmes has given us one of the most attractive forms of six-line stanza:

The mossy marbles rest
On the lips that he has pressed
In their bloom;
And the names he loved to hear
Have been carved for many a year
On the tomb.

Among other combinations of rhymes which have been used in this form are these; 121233; 112332; 112112; 112121; 112332; 121112; 121211; 111212.

The seven-line stanza may be formed thus: 1212-333; 1212233; 1212332; etc. It is not common.

Byron used the eight-line stanza in the form known as *ottava rima* with great effect. Thus:

I love the language, that soft broken Latin,
Which melts like kisses from a female mouth,
And sounds as if it should be writ on satin,
With syllables that breathe of the warm South,
And gentle liquids gliding all so pat in
That not a single accent seems uncouth,
Like our harsh northern whistling grunting guttural,
Which we're obliged to hiss and spit and sputter all.

The Spenserian stanza, so called because it was first used by Edmund Spenser in his *Faerie Queene*, is the most famous of stanzas in nine lines.

Roll on, thou deep and dark blue Ocean, roll!
Ten thousand fleets sweep over thee in vain.
Man marks the earth with ruin — his control
Stops with the shore; upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown.

BYRON.

Of longer stanza forms only one need be noted. The *Sonnet* is a complete poem in one stanza of fourteen lines. Shakespeare's rhyme 12123434565677. The usual practice, derived from the Italians, is to arrange the first eight lines, or octet, 12211221; the last six, or sestet, may be rhymed to suit the poet's fancy, provided he uses only two or three rhymes and avoids couplets. For example:

What is a sonnet? 'T is a pearly shell
  That murmurs of the far off murmuring sea;
  A precious jewel carved most curiously;
It is a little picture painted well.
What is a sonnet? 'T is the tear that fell
  From a great poet's hidden ecstasy;
  A two-edged sword, a star, a song — ah me!
Sometimes a heavy-tolling funeral bell.

This was the flame that shook with Dante's breath,
  The solemn organ whereon Milton played,
    And the clear glass where Shakespeare's shadow falls.
A sea this is — beware who ventureth,
  For like a fiord the narrow floor is laid
    Deep as mid-ocean to sheer mountain walls.

R. W. GILDER.

IX. Kinds of Verse

There are four kinds of verse: the *epic*, which is narrative; the *lyric*, which is descriptive of the writer's

emotions; *didactic*, which is expository or argumentative; and the *drama* (Greek *dran* = to do or act), which has elements of all the others. Any poem which tells a story is therefore an epic. Among these are:

1. The *Grand* or *National Epic* — Homer's *Iliad*, Virgil's *Æneid*, Dante's *Divine Comedy*, Milton's *Paradise Lost*, Tennyson's *Idylls of the King*.
2. The *Allegory* — Spenser's *Faerie Queene*.
3. The *Tale* — Chaucer's *Canterbury Tales*, Scott's *Marmion* and *Lady of the Lake*, Macaulay's *Lays of Ancient Rome*, Longfellow's *Evangeline* and *Hiawatha*.
4. The *Ballad* — Coleridge's *Ancient Mariner*.
5. The *Pastoral* — Theocritus's *Bucolics*, Virgil's *Eclogues*, Burns's *Cotter's Saturday Night* and *Tam O'Shanter*.

The *lyric* includes: (*a*) all songs both sacred and secular except those which tell a story; (*b*) odes like Milton's *Ode on the Nativity*, Dryden's *Alexander's Feast*, Wordsworth's *Ode on Immortality*, Tennyson's *Ode on the Duke of Wellington*, Lowell's *Commemoration Ode*, and Moody's *Ode in Time of Hesitation;* (*c*) elegies such as Milton's *Lycidas*, Gray's *Elegy*, Shelley's *Adonaïs*, Tennyson's *In Memoriam*.

Didactic comes from a Greek verb meaning "to teach." Among the famous English poems of this class are Pope's *Essay on Man* and *Essay on Criticism*. *Satire*, from a Greek word meaning "whip," is one kind of didactic poetry, its object being to reform through castigation. Butler's *Hudibras*, Dryden's *Absalom and Achitophel*, and Pope's *Dunciad* are satires.

The *drama*, which is now written almost exclusively in prose, was in past times almost as exclusively in verse. The great dramatists of the world are:

Country	*Authors*	*Tyve*	*Representative Plays*
Greece	Æschylus	Tragedy	*Prometheus Bound*
	Sophocles	Tragedy	*Œdipus Rex*
	Euripides	Tragedy	*Electra*
	Aristophanes	Comedy	*Birds* and *Clouds*
Rome	Plautus	Comedy	*Menæchmi*
	Terence	Comedy	*Adelphi*
France	Corneille	Tragedy	*Le Cid*
	Racine	Tragedy	*Phèdre*
	Molière	Comedy	*Tartuffe*
Germany	Goethe	Tragedy	*Faust*
	Schiller	Tragedy	*Jungfrau von Orleans*
England	Shakespeare	Tragedy and Comedy	37 plays
	Marlowe	Tragedy	*Dr. Faustus*
	Goldsmith	Comedy	*She Stoops to Conquer*
	Sheridan	Comedy	*The Rivals*

Robert Browning invented the dramatic lyric. The emotion expressed in poems of this type is not that of the author, but of another person.

X. Parodies

A *Parody* is a close imitation of a poem, usually with a humorous purpose. Among the writers who have been parodied are Omar Khayyám, Chaucer, Spenser, Shakespeare, Dryden, Goldsmith, Burns, Wordsworth, Scott, Coleridge, Tennyson, Browning, and Longfellow. The list of parodists includes Keats, Riley, Pope, Phœbe Carey, Bayard Taylor, Swinburne, Thackeray, Rudyard Kipling, and a host of others. A few specimens follow:

ON NURSERY RHYMES

Behold the mansion reared by dædal Jack!
See the malt stored in many a plethoric sack.
Mark how the rat's felonious fangs invade
The golden stores in John's pavilion laid!

ALEXANDER POPE.

COCKNEY ENIGMA ON LETTER H

I dwells in the Herth and I breathes in the Hair;
If you searches the Hocean, you'll find that I'm there.

HORACE MAYHEW.

ON LONGFELLOW

Slew he noble Mudjokivis.
Of the skin he made him mittens,
Made them with the fur side inside,
Made them with the skin side outside.
He, to get the warm side inside,
Put the inside skin side outside;
He, to get the cold side outside,
Put the warm side fur side inside.
So he put the fur side inside
Therefore put the skin side outside
Therefore turned them inside outside.

ANONYMOUS.

ON LONGFELLOW

The day is done, and darkness
  From the wing of night is loosed
As a feather is wafted downward
  From a chicken going to roost.

A feeling of sadness and longing
  That is not like being sick
And resembles sorrow only
  As a brickbat resembles a brick.

PHŒBE CARY.

XI. Composition

1. Try your hand at a parody. As a preparation obtain and read Carolyn Wells's *Parody Anthology* (Charles

Scribner's Sons), and *The Rhymester*, by Tom Hood (D. Appleton & Co.) The following are suggested as possible subjects:

After	*Subject*	*Measure*
Chaucer	A Character Sketch	Iambic pentameter couplets
Shakespeare	A Soliloquy	Iambic pentameter blank verse
Pope	A Nursery Rhyme	Iambic pentameter couplets
Longfellow	Jack and Jill	Trochaic tetrameter as in *Hiawatha*

2. Try to put into iambic pentamenter blank verse the story of some novel or narrative poem. Make it humorous if you wish or can.
3. Construct a few couplets in iambic pentameters in imitation of the style of Pope's *Homer*. His own *Rape of the Lock* and *Dunciad* are mock heroic poems in this measure. A game or a party may be thus described.
4. Try to make a few quatrains expressive of some idea or sentiment of your own.
5. Tell a story in ballad form.
6. One of the most difficult feats in versification is to produce a good sonnet. If you are ambitious enough to wish to try to write one, first read Milton's, Shakespeare's, and a selection from Wordsworth's, and then study Tom Hood's chapter on the sonnet.

XII. Memorize

Copy into your notebook and learn Kipling's "L'Envoi" to *The Seven Seas*.

CHAPTER XXVIII

OCCASIONAL SPEECHES

"The feast of reason and the flow of soul."
POPE.

I. Introduction

AN occasional speech is a speech designed for delivery upon a special occasion. Among those on which fourth-year high-school students frequently find it convenient to make such speeches are the class banquet, athletic rallies, and commencement. The rules governing their composition are of course the same as those which apply to the occasional speeches that grown-up people have to make, and for this reason these events present a real educational opportunity. The object of this chapter is to give a few hints regarding what it is proper to say and how it may be said on these occasions.

II. Problem

Design a program for a class banquet, for a football rally, or for commencement.

III. Models

A. PROGRAM FOR A CLASS BANQUET

TOASTMASTER.....*William Shakespeare*
"Our true intent is all for your delight"
CLASS HISTORY.....*Thomas Carlyle*
"To keep good acts in memory"
THE SPADE [1].....*Jane Austen*
"Bequeathing it as a rich legacy"
ACCEPTANCE OF THE SPADE.....*George Eliot*
"Come, my spade"
ATHLETICS.....*Tyrus Cobb*
"We have met the enemy and they are ours"
FACULTY.....*Francis Bacon*
"Something between a hindrance and a help"
FELLOWSHIP.....*George Gordon Byron*
"He was the mildest mannered man
That ever scuttled ship or cut a throat"
THE SCHOOL CLOCK.....*Isaac Newton*
"The time is out of joint"
GIRLS AND GASOLINE.....*Henry Ford*
"Thou source of all my joy and all my woe,
Thou found'st me poor at first and keep'st me so"
SCHOOL SPIRIT.....*Abraham Lincoln*
"To those who know thee not, no words can paint!
And those who know thee know all words are faint!"
CLASS PROPHECY.....*Robert Browning*
"The best is yet to be"
VALEDICTORY.....*Charles Darwin*
"The last link is broken that bound me to thee"

B. PROGRAM FOR A FOOTBALL RALLY

1. March.....*The School Orchestra*
2. America.....*Everybody*
3. Why are we here?.....*The Chairman*
4. The New Yells.....*The Yell-Master*
5. The Team.....*The Captain*
6. The School Song.....*Everybody*
7. What the Boys can do.....*One of them*
8. The Old Yells.....*Everybody*
9. Can a Girl help?.....*One of them*
10. Song.....*The Glee Club*
11. The Faculty and the Team.....*The Coach*
12. The Star-Spangled Banner.....*Everybody*

[1] The spade with which the first sod was turned in the construction of the school building is often put into the custody of each class during its last year and handed down by them to their successors.

C. A COMMENCEMENT PROGRAM

1. Music ..... *Orchestra*
2. Oration ..... *A Boy Graduate*
3. Essay ..... *A Girl Graduate*
4. Music ..... *A Graduate*
5. Debate ..... *Two Boys*
6. Class History ..... *A Girl Graduate*
7. Music ..... *Orchestra*
8. Essay ..... *A Girl Graduate*
9. Oration ..... *A Boy Graduate*
10. Music ..... *Graduates*
11. Class Prophecy ..... *A Boy Graduate*
12. Awarding of Diplomas
13. Class Song

IV. Notes

In the programs outlined above there are speeches of several types. Of these the oration, the essay, and the debate have been discussed in previous chapters. The speeches required at a football rally and the valedictory are orations in the true sense of the word. The duties of the toastmaster, the after-dinner speech, the class history, and the class prophecy remain to be noticed.

V. The Toastmaster

The toastmaster is the presiding officer at a banquet. The position requires tact and wit of a high order. The only way to learn how to fill it acceptably is to observe the methods of successful toastmasters. Suavity, good humor, the utmost care not to hurt anybody's feelings, the ability to keep the table in a roar, and with all of this an underlying dignity are among the necessary ingredients. In his opening remarks and in the speeches in which he introduces the people who are to talk, the toastmaster must above everything else be brief. Every sentence he utters must be packed full of meaning.

VI. After-Dinner Speeches

The fundamental laws for the construction of after-dinner speeches are the same as those of all oratory. The chief difference is that the after-dinner speech must be brief. Like the serious oration, it should have an exordium, a status, a statement, an argument, possibly a refutation, and a peroration. In other words, it should be designed to make one definite point. A speech that is all description or exposition is like stagnant water; narration and argumentation are needed to make it flow. If it has in it no argument, it will lack life; if it has several arguments, it will lack unity. As a rule its length should not exceed five minutes. In other words, it is to the regular oration what a sonnet is to an epic, a cameo to a boulder, a launch to a liner, a rifle to a howitzer. It is not essential that it be light. The best model in the world for a speech of the length required is Lincoln's *Gettysburg Speech*, which is perhaps as serious in its tone and intention as anything that ever fell from human lips.

VII. The Class History

The class history should be a true account of the school life of the class. Complete it neither can nor should be. It must be interesting. A judicious selection of material will make it so. The following plan is a good one:

1. A vivid picture of the first day in high school.
2. First-year difficulties — essays, stairs, algebra.
3. First-year joys — literature and Latin.
4. The first long vacation — tan, shrinkage of numbers, growth of individuals.
5. The tenth grade — games, our looking-glass, a present to teacher.
6. The eleventh grade — prominent pupils, our poet, our politician, our orator, geometry, chemistry.

7. The twelfth grade — class elections, waffles, an entertaining mistranslation in the Virgil class, advanced algebra.
8. Statistics — age of youngest and oldest members of class, aggregate and average age, height, and weight, favorite beverages, dishes, authors, and amusements, ambitions, plans for future.
9. Peroration.

Note: The style of the whole history may be plain or a parody of some great historian's.

VIII. The Class Prophecy

A class prophecy is an account of the future of its members. It may be a serious discussion of what the future probably holds in store and as such may be profitable as well as interesting. As a rule, however, it is used as a means of personal raillery. In either case, it is a hard thing to make a good prophecy; and, unless it can be well done, it is better not to do it at all.

If it is done at all, it is well to give it unity and life by throwing it into the form of a story. The problem is to gratify the vanity of each member of the class and at the same time to raise a laugh at his expense. A safe principle to follow is to use the imagination instead of the memory, thus making the prophecy a work of pure fiction. If the prophet has no imagination, he may get good results by extracting from the files of a comic paper or from a joke book a sufficient number of ancient anecdotes and witticisms, creating for each a local setting, and substituting for the original characters the members of the class. The stories thus reconstructed may be strung together on a thread of narrative. Of course it is much better to be original, if you can be original without being desperately stupid.

The best plan of all is perhaps to make a parody. Any story that contains enough characters will do. Narrative poems are a still better foundation. Homer's *Iliad* and *Odyssey* in Pope's translation and Virgil's *Æneid* in Dryden's afford almost endless opportunities for the creation of delicious mock-heroic imitations. Pope himself, in his *Rape of the Lock* and *Dunciad*, has shown how this can be done. If the prophet is afraid to try verse, he may adopt the style of Lang's prose Homer. Another good prose model for this sort of thing is Macaulay's *Prophetic Account of a Grand National Epic Poem to be entitled the Wellingtoniad and to be published A.D. 2824*. The following extract from a class prophecy, written by a high-school boy as a parody of the Sixth Book of Virgil's *Æneid*, may serve to show what can be done:

The class for wisdom's various arts renowned,
Long exercised in math, O Muse, resound,
Who, having tasted and rejected all
The learning offered in this classic hall,
Turned forth at last, a melancholy train,
Inured to endless strife and endless pain,
At last, their troubles and their triumphs o'er,
Wander unbodied on the Stygian shore.

Ye awful shapes of never-ending night!
Ye forms of Hades hateful to the sight!
Ye harpies, dragons, and unholy things,
Whereof the early muse divinely sings,
Ye I conjure! Inspire my lofty strain!
With rime and reason aid my reeling brain!
Relate the tales that truthful Wilson told:
How he descended through Avernus old;
How he beheld below the wandering shades
Of mighty heroes and of beauteous maids!

IX. Memorize

WHAT CONSTITUTES A SCHOOL?

What constitutes a school?
Not gilded architrave or pillared hall,
Carved stone, or marble pool,
Not storied glass whence rich reflections fall,
Not picture, map, or book,
Not old elm-shaded walk or playground wide,
Not shop or studious nook,
Whereto the fond alumnus points with pride.
No! Boys, high minded boys,
Full of high hope and aspiration high,
Who daily know the joys
Of treading earth and gazing on the sky;
And those delicious sprites,
Composed of innocence and guile and curls,
Whom he who speaks or writes
Must, lacking adequate words, denominate girls,
Each a magician,
Filling the world with wonder and with joy,
Making each boy a man
And every man regret he's not a boy;
And teachers, too, who prize
The daily opportunity to do their work,
But, prizing, still despise
With calm disdain the hypocrite and shirk.
Knowing no other rule
Than that just pride which guards its own fair name
These constitute a school,
Upbuild its honour, and advance its fame.
These, when they leave its walls,
Sustain the lowly, calmly meet the great,
And, if stern Duty calls,
Fill with large deeds the annals of the state.

Adapted from Sir William Jones and Henry van Dyke.

CHAPTER XXIX

SUPPLEMENTARY EXERCISES

Please excuse Henry from swimming and outdoors during gym hours because he has romanticism in his leg. — *Anonymous.*

Write short sentences. — FREEMAN.

Do not cast your pearls down before the reader in a heap. Take pains to string them. — ADDISON.

Make the nouns and verbs do the work. — LOWELL.

Exercises

1. Write a letter to a friend, telling him how to get from the railway station to your house.
2. Write an application for a job.
3. Write a description of a room, a house, a landscape, a person, a storm, or a bridge. You will find good models for any or all of these in *David Copperfield.*
4. Write a report on *Treasure Island* or *The Gold Bug* in three paragraphs descriptive of the three most vital situations in the story.
5. Write a dialogue on one of these subjects: (*a*) What the Blunderstone Gossips said about the Murdstones; (*b*) Jane Murdstone talks to Betsey Trotwood; (*c*) Dora and Agnes.
6. Write a biographical sketch of Uriah Heep, Wilkins Micawber, or Tommy Traddles.
7. Write a poem or a paragraph on a flower. Lowell's *Dandelion* is a good model. So is Burns's *Daisy.*
8. Write an account of one of your pets. Possibly Burns's *Mailie* poems may help.
9. Write a letter to a bird. Shelley, Wordsworth, Bryant, and Poe will perhaps aid.
10. With the aid of *The Cotter's Saturday Night* or *Snowbound,* write a story or description of *An Evening at Home.*
11. If your grandmother, or other relatives, ever told you a good story, preserve it as Holmes preserved his grandmother's story of Bunker Hill.

12. Could you live in your own town on two dollars a week? If so, tell how. David Copperfield's experience as a boy in London may help you.
13. *Subject* — "Saturday." *Plan:* (*a*) Before; (*b*) After. *Model:* "John Gilpin's Ride."
14. *Subject* — "A Hot Day." *Model:* The first paragraph in *Bleak House*. Aim: To get atmosphere.
15. *Subject* — "How I Study." *Model:* Franklin's story of the method he used to learn to write or Stevenson's essay on *An Old College Magazine*.
16. Tell the story of *Ivanhoe* in three paragraphs.
17. Tell the story of *Silas Marner* in one paragraph.
18. Write the life of Brutus, using this framework: (*a*) Ancestry and youth; (*b*) Manhood; (*c*) The Great Conspiracy; (*d*) The Results; (*e*) Philippi.
19. A Character Sketch. *Subjects* — Our Janitor; One of my Fourfooted Friends; The Butcher; Our Doctor. *Model:* Longfellow's "Village Blacksmith." *Object:* Framework.
20. My Favorite Magazine, Novel, Game, Walk, etc. What is it? Why? Give four reasons for your preference. Place the most important last.
21. A Bank Check or a Street-Car Transfer. Tell what it is. Form: Conversation.
22. Some Excuses for Absence.
23. A Good Magazine Cover.
24. Write an expository paragraph, using this topic sentence: "Of all the towns that I have ever seen, I prefer ours."
25. Write descriptive or expository paragraphs, securing unity by arranging your items by their location in space, by their chronological order, or by means of climax.
26. Develop one of the following topic sentences by defining, restricting, enlarging, or restating its terms:
    (*a*) No man ever tells the whole truth.
    (*b*) All men are created equal.
    (*c*) To say that honesty is the best policy is to put moral conduct on a low basis.
27. Develop one of the following topic sentences by presenting the negative, contrary, or contrasting ideas:

(*a*) Students as a rule choose their subjects wisely.
(*b*) The good die young.
(*c*) Whatever is, is right.

28. Develop one of the following topic sentences by concrete illustrations:
(*a*) Country life abounds in wholesome pleasures.
(*b*) There was much that was admirable in the Roman character.
(*c*) Wealth is not the only measure of success.
(*d*) The best educated nations are the richest.
(*e*) The pen is mightier than the sword.
(*f*) A good memory is invaluable.
(*g*) Since 1900 the map of Europe has changed.
(*h*) Our ancestors were not as wise as we are.
29. Explain how to repair a puncture.
30. Tell how to discover which cylinder is missing.
31. Explain how golf is played.
32. Describe a house in a letter to a possible tenant.
33. Explain how passenger, freight, and switching locomotives differ from one another.
34. Write an essay in three, four, five, or more paragraphs on one of these topics:
(*a*) The Best Pavement.
(*b*) National Hymns.
(*c*) Popular Songs.
35. Rewrite one of Bacon's Essays, using modern diction and paragraph structure.
36. Rewrite in prose one of the lyrics in Palgrave's *Golden Treasury* (or any other good anthology).
37. Essay subjects:
(*a*) The images in L'Allegro.
(*b*) Comus and Macbeth.
(*c*) Lycidas and In Memoriam.
(*d*) A Modern L'Allegro.
(*e*) A Modern Il Penseroso.
38. Papers based on Macaulay's *Addison:*
(*a*) A brief biography (Cf. Lancelot Addison).
(*b*) A Record of Travel (Cf. Addison's Tour).
(*c*) Reviews and Criticisms (Cf. those of Addison's Travels, Campaign, Cato, Tatler, and Spectator).
39. Papers based on Addison's *Spectator:*

(*a*) The Theater To-day (March 6, 1711).
(*b*) Superstitions (March 8, 1711).
(*c*) A Club Meeting (April 9, 1711).
(*d*) Fashion's Follies (Number 45).
(*e*) A Visit to the Board of Trade (Number 69).
(*f*) Our Country (or Town) in 2000 A.D. (Number 101).
(*g*) A Letter from Towser to his Master (Number 343).

40. If the class has read Macaulay's *Life of Johnson*, assign each member a topic connected with Macaulay's life. Let it correspond as closely as possible with a paragraph in the life of Johnson. Have the resulting compositions read in class.
41. Goldsmith's *Deserted Village* may suggest a method of discussing changes (for good or evil) that have come to some locality you know.
42. Original Oration (1000 words):
    (*a*) The English are greater humorists than the Americans.
    (*b*) February 12 should be a national holiday.
    (*c*) Cabinet officers should have seats in Congress.
43. Compositions based on Hamlet:
    (*a*) A Life of Hamlet.
    (*b*) Act III should include Act IV, Scenes 1, 2, 3, 4.
    (*c*) The Pictures in Act III, Scene 4.

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